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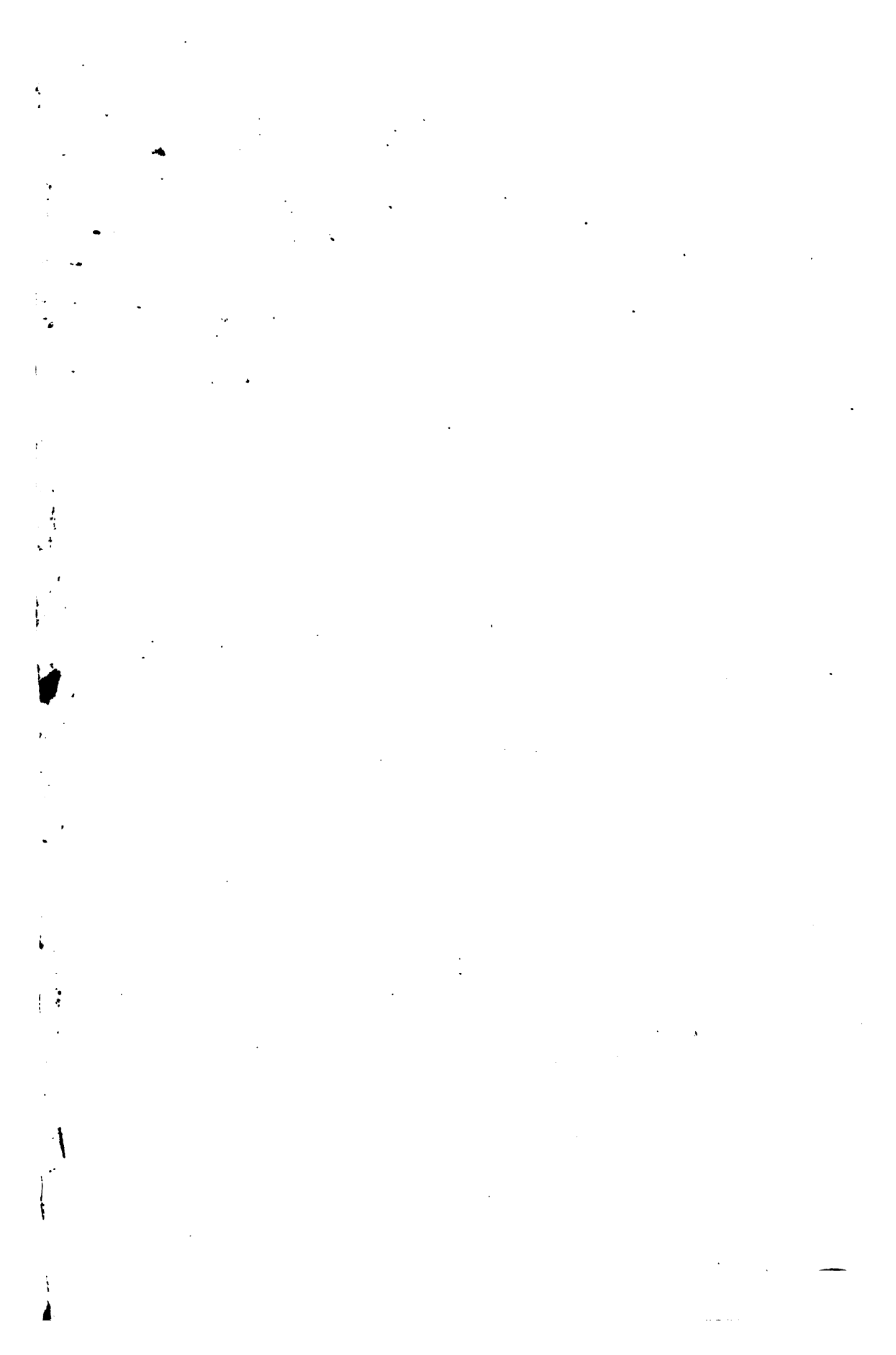
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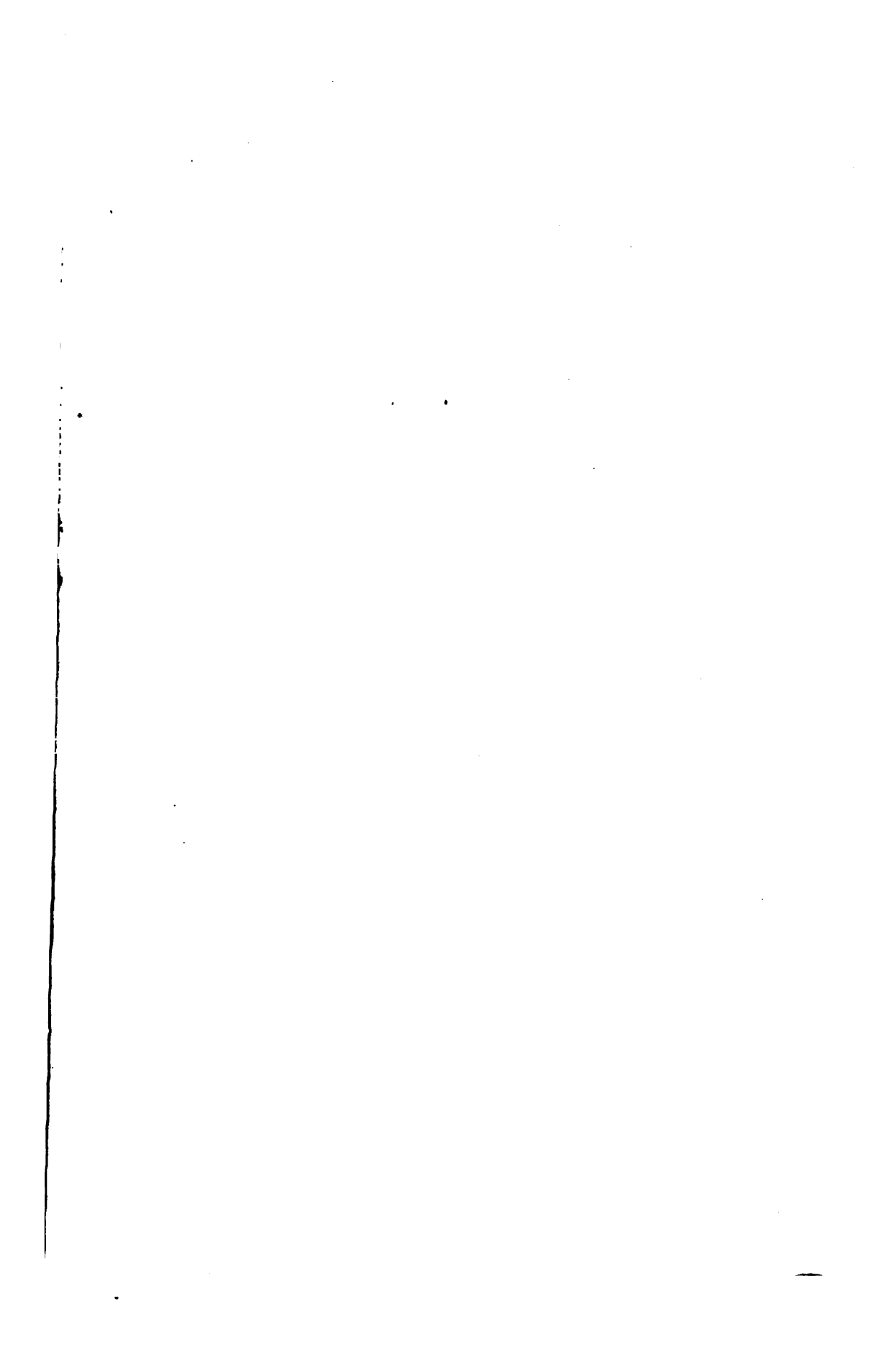


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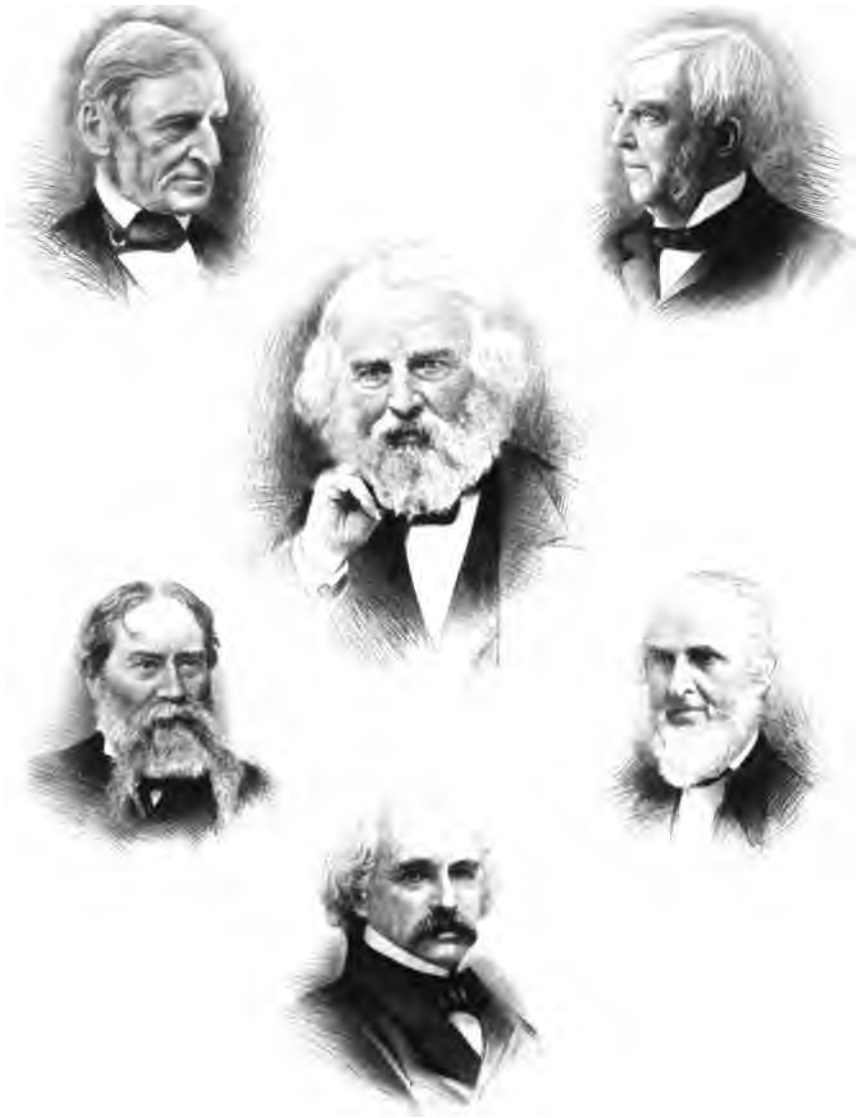
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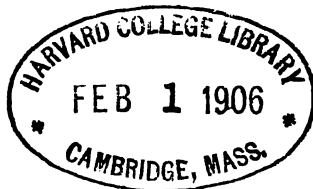


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CONTENTS

LIST OF PORTRAITS	vii
A SKETCH OF THE FIRM OF HOUGHTON, MIFFLIN AND COM- PANY	xi
A CATALOGUE OF BOOKS	i
ANTHOLOGIES AND COMPILATIONS	173
A CLASSIFIED LIST OF TITLES	176
THE RIVERSIDE PRESS	217
THE ATLANTIC MONTHLY	220
THE EDUCATIONAL DEPARTMENT	230
THE SUBSCRIPTION BOOK DEPARTMENT	232
A LIST OF LIMITED EDITIONS OF STANDARD WORKS	233
THE RIVERSIDE PRESS EDITIONS	239
TITLE-PAGE DEVICES USED BY HOUGHTON, MIFFLIN AND COM- PANY	245
CATALOGUES ISSUED BY HOUGHTON, MIFFLIN AND COMPANY	247
INDEX	249

LIST OF PORTRAITS

SIX GREAT AMERICAN AUTHORS.	<i>Frontispiece</i>
REV. LYMAN ABBOTT	1
CHARLES FRANCIS ADAMS.	2
JOSEPH ADDISON	123
PROF. LOUIS AGASSIZ	3
THOMAS BAILEY ALDRICH	5, 220
A GROUP OF AMERICAN STATESMEN	9
CASS, CLAY, JACKSON, VAN BUREN	
WEBSTER, BENTON, CALHOUN	
JANE G. AUSTIN	11
MARY AUSTIN	12
THOMAS H. BENTON	9
LEBARON R. BRIGGS	17
A GROUP OF BRITISH POETS	18
POPE, MILTON, BURNS, KEATS	
SHAKESPEARE, BYRON, SHELLEY	
ABBIE FARWELL BROWN	20
ALICE BROWN	19
ROBERT BROWNING	22
WILLIAM CULLEN BRYANT	23
CLARA LOUISE BURNHAM	24
ROBERT BURNS	18
JOHN BURROUGHS	25
GEORGE GORDON NOËL, LORD BYRON	18
JOHN C. CALHOUN	9
THOMAS CARLYLE	123
LEWIS CASS	9
GEOFFREY CHAUCER	123
PROF. FRANCIS J. CHILD	31
JAMES FREEMAN CLARKE	32
HENRY CLAY	9
SAMUEL TAYLOR COLERIDGE	123
MONCURE D. CONWAY	34
JAMES FENIMORE COOPER	36
SAMUEL MCCHORD CROTHERS	38
DANIEL DEFOE	123
CHARLES DICKENS	41
CHARLES W. ELIOT	43
RALPH WALDO EMERSON	45

	PAGE
JAMES T. FIELDS	49, 220
JOHN FISKE	50
MARY HALLOCK FOOTE	51
JOHN W. FOSTER	52
REV. WASHINGTON GLADDEN	55
OLIVER GOLDSMITH	123
GEORGE A. GORDON, D.D.	56
JOEL CHANDLER HARRIS	60
BRET HARTE	62
NATHANIEL HAWTHORNE	64
JOHN HAY	66
THOMAS WENTWORTH HIGGINSON	68
OLIVER WENDELL HOLMES	70
WILLIAM DEAN HOWELLS	74, 220
ANDREW JACKSON	9
HENRY JAMES	77
SARAH ORNE JEWETT	79
DR. SAMUEL JOHNSON	123
MARY JOHNSTON	80
JOHN KEATS	18
ELLEN OLNEY KIRK	82
GEORGE L. KITTREDGE	47
RODOLFO LANCIANI	83
LUCY LARCOM	84
J. M. LARNED	85
WILLIAM LAWRENCE, D.D.	86
HENRY CABOT LODGE	89
HENRY WADSWORTH LONGFELLOW	90
JAMES RUSSELL LOWELL	94, 220
THOMAS BABINGTON MACAULAY	96
SAMUEL W. MCCALL	98
OLIVE THORNE MILLER	100
JOHN MILTON	18
JOHN MUIR	103
REV. THEODORE T. MUNGER	104
HUGO MÜNSTERBERG	105
CHARLES ELIOT NORTON	106
WILLIAM OSLER	109
WALTER HINES PAGE	220
GEORGE H. PALMER	110
JAMES PARTON	111
BLISS PERRY	113, 220
ELIZABETH STUART PHELPS	114
ALEXANDER POPE	18
AGNES REPPLIER	118

LIST OF PORTRAITS

IX

	PAGE
A GROUP OF BRITISH AUTHORS	123
DEFOE, ADDISON, SWIFT, DR. JOHNSON, CHAUCER	
GOLDSMITH, CARLYLE, COLERIDGE, RUSKIN	
W. J. ROLFE	131
THEODORE ROOSEVELT	132
JOHN RUSKIN	123
CHARLES SPRAGUE SARGENT	134
SIR WALTER SCOTT	136
HORACE ELISHA SCUDDER	138, 220
WILLIAM SHAKESPEARE	18
PERCY BYSSHE SHELLEY	18
EDWARD ROWLAND SILL	141
F. HOPKINSON SMITH	143
EDMUND CLARENCE STEDMAN	144
WILLIAM WETMORE STORY	146
HARRIET BEECHER STOWE	147
JONATHAN SWIFT	123
BAYARD TAYLOR	150
ALFRED, LORD TENNYSON	151
WILLIAM MAKEPEACE THACKERAY	152
CELIA THAXTER	153
HENRY D. THOREAU	155
BRADFORD TORREY	156
JOHN T. TROWBRIDGE	158
MARTIN VAN BUREN	9
ELIHU VEDDER	108
LEW WALLACE	160
CHARLES DUDLEY WARNER	161
DANIEL WEBSTER	9
EDWIN P. WHIPPLE	164
MRS. A. D. T. WHITNEY	165
RICHARD GRANT WHITE	166
JOHN GREENLEAF WHITTIER	167
KATE DOUGLAS WIGGIN	169
WILLIAM WORDSWORTH	171
EDITORS OF THE ATLANTIC MONTHLY	220
JAMES RUSSELL LOWELL, JAMES T. FIELDS	
WILLIAM DEAN HOWELLS, THOMAS BAILEY ALDRICH	
HORACE ELISHA SCUDDER, WALTER HINES PAGE, BLISS PERRY	



A SKETCH OF THE FIRM OF HOUGHTON, MIFFLIN AND COMPANY



HE founder of the publishing house of Houghton, Mifflin and Company was Henry Oscar Houghton, and the beginnings of the business are to be found in his personal ventures long before the firm took its present style. Mr. Houghton was born in the little village of Sutton, Vermont, April 30, 1823. At the age of thirteen he became an apprentice in the office of the Burlington "Free Press," and in the mechanical training there received he laid in part the foundation of his business success. A more important foundation was in the intellectual training upon which he afterward entered. An elder brother was at the time a student in the University of Vermont, and listening to his advice, the boy determined to acquire a collegiate education. At the age of nineteen he entered the same university, with twelve and a half cents in his pocket, but with a substantial preparation and with a resource in his trade as a printer to which he turned from time to time as a means of support.

Mr. Houghton's first purpose, like that of many college graduates of his day, was to take up teaching until he could decide upon his permanent vocation; but failing to find a favorable opportunity, he took up the work of a reporter on the Boston "Traveller." It was while he was engaged on the newspaper that the publication of a scholarly work by one of the publishing houses in Boston demanded a proofreader trained in the classics, and the task came to Mr. Houghton. The renewal of his old art opened the way, and though at first reluctant, since in the eyes of most in those days a college education seemed thrown away on a printer, he resolved to turn to printing as his vocation, and in January, 1849, he joined Mr. Bolles, then of the firm of Freeman and Bolles, in establishing a printing office under the style of Bolles and Houghton. Mr. Freeman retained for a while his interest in the business, and until his death, at an advanced age, was wont to visit and congratulate the successful man who earlier had been his associate.

The office was at first established on Remington Street in Cambridge, and the most important connection was that made with Messrs. Little, Brown and Company of Boston, then as now an eminent publishing house, especially of law books. The moving spirit at that date was Mr. James Brown, a warm friend of the elder John Murray, from whom he named a son, who has succeeded him in business. The firm gave the young printer

substantial encouragement, and Mr. Houghton, who was now by himself, became the tenant of Mr. Charles C. Little in a brick, domestic-looking building on the banks of the Charles River. The building had formerly been used by the city of Cambridge as a house for the town poor, and stood almost in the open country. Mr. Houghton and Mr. Brown were desirous of giving the new press a significant name, and tried various experiments till Mr. Brown said one day : " This press stands by the side of the Charles River ; why not call it The Riverside Press ? " and this most natural name was then given it. Since then the term Riverside has come to cover a thickly populated district and to be applied to various neighboring industries.

The firm of Little, Brown and Company was also largely interested in works of standard literature, and was at this time carrying forward the series of British Poets, re-edited on this side of the water by Lowell, Child, and Norton, and Mr. Houghton was soon studying the problems of book-making in general literature and bringing to bear his double training as an artisan and a student. He extended his connection with publishing houses, especially allying himself with Messrs. Ticknor and Fields, then coming to the front as the publishers of the leading American authors. In a short time he had won a reputation for making books which preserved the traditions of the great printers, and " Printed at The Riverside Press " became a trademark of value.

As his printing business extended, Mr. Houghton gradually found himself acquiring an interest in the books which he printed, and he saw also the necessity of adding facilities for binding. He went to England in 1864, and induced skilled workmen to come to Riverside and engage with him. The enlargement of facilities was made necessary especially by the connection formed with Messrs. G. & C. Merriam and Company, of Springfield, the publishers of Webster's Dictionary, a work which under its revised form of The International Dictionary is still manufactured at Riverside. It became clear also to Mr. Houghton that, with the interest he was acquiring in important books, it was desirable to make a closer connection with a publisher, and in 1864 he formed a partnership with Mr. Melancthon M. Hurd, of New York, formerly of the firm of Sheldon and Company, and the new firm of Hurd and Houghton at once began the publication of standard and miscellaneous books. The publishing proper was to be carried on in New York, while the manufacture of books for this firm as well as for others was to continue at Riverside under the name of H. O. Houghton and Company.

The firm of Hurd and Houghton existed under the same name until 1878, but from time to time changes occurred in its personnel. In 1866 Mr. Albert G. Houghton, an elder brother of the

founder of the Press, was admitted, occupying himself mainly with the interests in New York. Not long after the establishment of "The Riverside Magazine," in 1867, Mr. George H. Mifflin, then a recent graduate of Harvard College, came into the service of the house, and has had continuous connection with it ever since. In 1872 both he and Mr. Horace Scudder became members of the firm. Mr. Scudder retired after three years, at the expiration of his term of partnership, preferring to give his time more exclusively to literary pursuits, but remained actively identified with the editorial department of the business until his death in 1902. In 1873 the house bought "The Atlantic Monthly."

The gravitation of the business to Cambridge, since economy of management was facilitated by shipping direct from the Press and performing there most of the functions of publishing, was accelerated by the purchase of "The Atlantic" and by an important change which took place in 1878. Failing health led to the retirement from active service of Mr. Albert G. Houghton, and Mr. Hurd also for a similar cause wished to be relieved of business care. At the same time the house formed a consolidation with James R. Osgood and Company, the successors to Ticknor and Fields. Mr. Osgood represented this house in the new firm, and the style became Houghton, Osgood and Company. The immediate effect of this was to transform a well-equipped manufacturing concern with a modest list of publications into a large publishing house having on its catalogue the names of the great leaders of American literature. The premises in Boston formerly occupied by James R. Osgood and Company became the headquarters of the publishing department, and the books now bore the imprint of Boston and New York instead of New York and Cambridge.

The firm as thus constituted continued for two years, when Mr. Osgood retired, and the style of the firm became, in 1880, Houghton, Mifflin and Company; and, shortly after, the publishing headquarters in Boston were removed to 4 Park Street. Various changes in the personnel of the firm have occurred since that time. On the 25th of August, 1895, Mr. H. O. Houghton, Senior, the founder of the house, died, after a lingering illness which had compelled his gradual withdrawal from active work. The style of the firm has, however, continued the same since his death, his interest still being represented in the business. Mr. Mifflin is senior partner, and has associated with him Henry O. Houghton (son of the founder), James Murray Kay, L. H. Valentine, Albert F. Houghton, and Albert Houghton Pratt (son and grandson respectively of Mr. Albert G. Houghton). For convenience in accounts, the manufacturing part of the business retains the original appellation of H. O. Houghton and Company.

At Riverside the books and "The Atlantic Monthly" are manufactured and stored, and from it they are shipped. The mailing department is there also, and the accounts are kept at the Press. The savings department of the business, which is in effect a savings bank for all connected with the firm in any capacity and in any of its establishments, is managed at Riverside; and a Mutual Benefit Association is under the control of those engaged at the Press.

The office at 4 Park Street, Boston, occupies three stories of what was formerly the Quincy mansion. It is the office especially of the publishing, editorial, educational, and subscription departments, and of the editorial and publishing departments of "The Atlantic Monthly."

In New York the offices of the firm are at 85 Fifth Avenue. Mr. Albert F. Houghton has his office here, and the various interests of the house are served in all its departments. In Chicago the firm has an office at 378-388 Wabash Avenue, in which are branches of the Educational and Subscription Departments. In the Bessemer Building at Pittsburg there is still another branch of the Subscription Department.

Books published in America by Houghton, Mifflin and Company will be issued in Great Britain and her colonies by Messrs. Archibald Constable and Company, Ltd., of London, unless they are of interest to American readers only, or are otherwise specially arranged for; and the literary agents of the house in London are Messrs. A. P. Watt and Son. The Catalogue which follows this sketch gives the names of all those writers whose works are now published by the firm, and a glance through these pages will show the breadth of the intellectual, literary, and scientific interests embraced in its activities.

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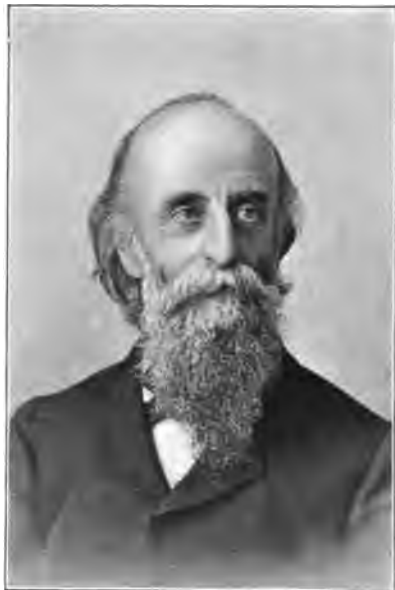
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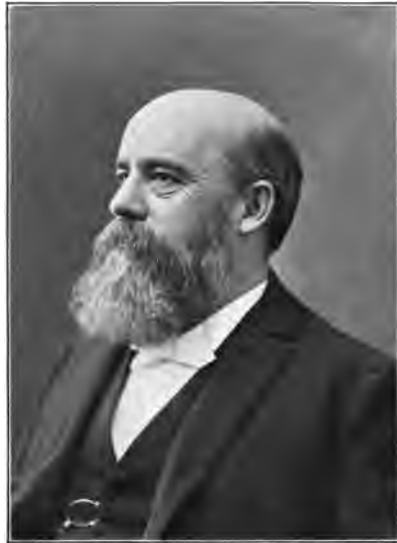
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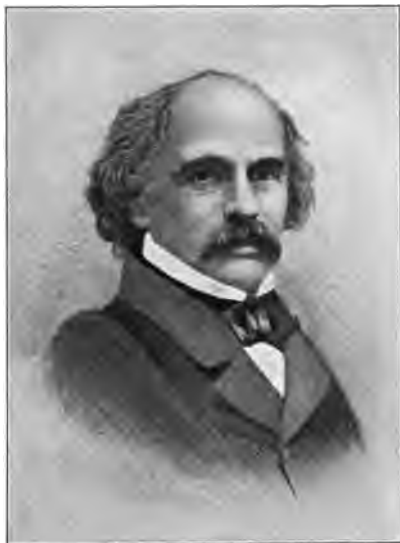
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MISCELLANEOUS

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Fiction

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 WHITTIER'S (J. G.) Margaret Smith's Journal.

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 BATES'S (ARLO) The Diary of a Saint; Love in a Cloud; The Pagans; Patty's Perversities; The Philistines; The Puritans.
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 BROWN'S (ALICE) Paradise; Fools of

- Nature; King's End; Margaret Warrener; The Mannerings; Meadow Grass; Tiverton Tales.
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 EDGEWORTH's (MARIA) Waste Not, Want Not; and The Barring Out.
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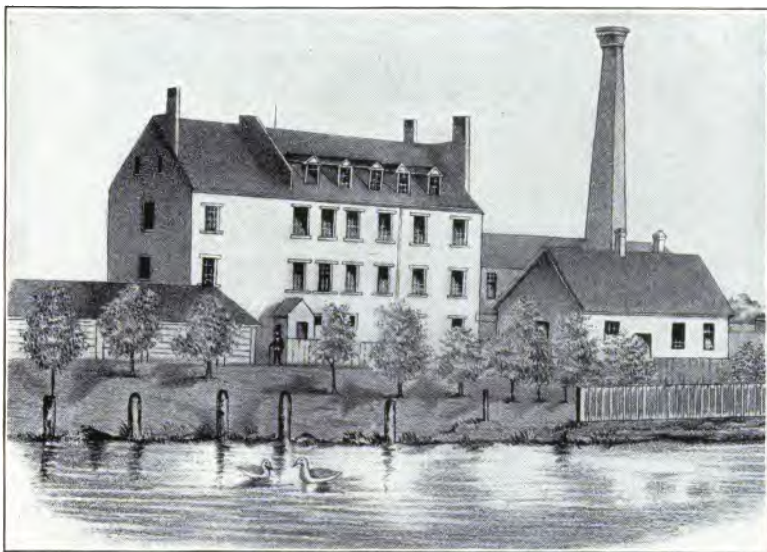
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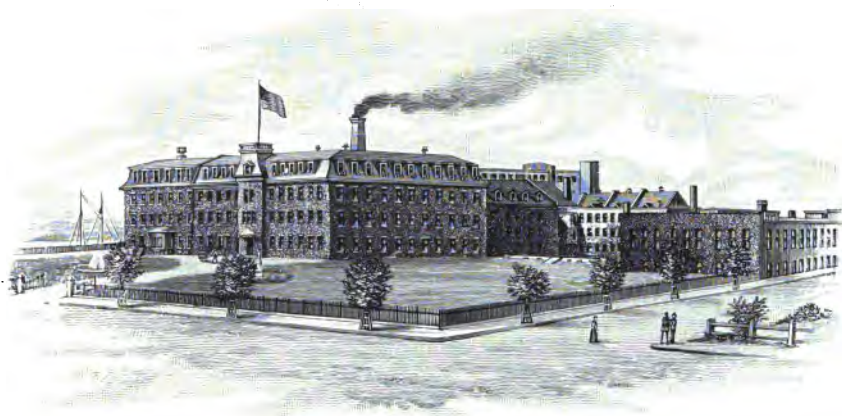
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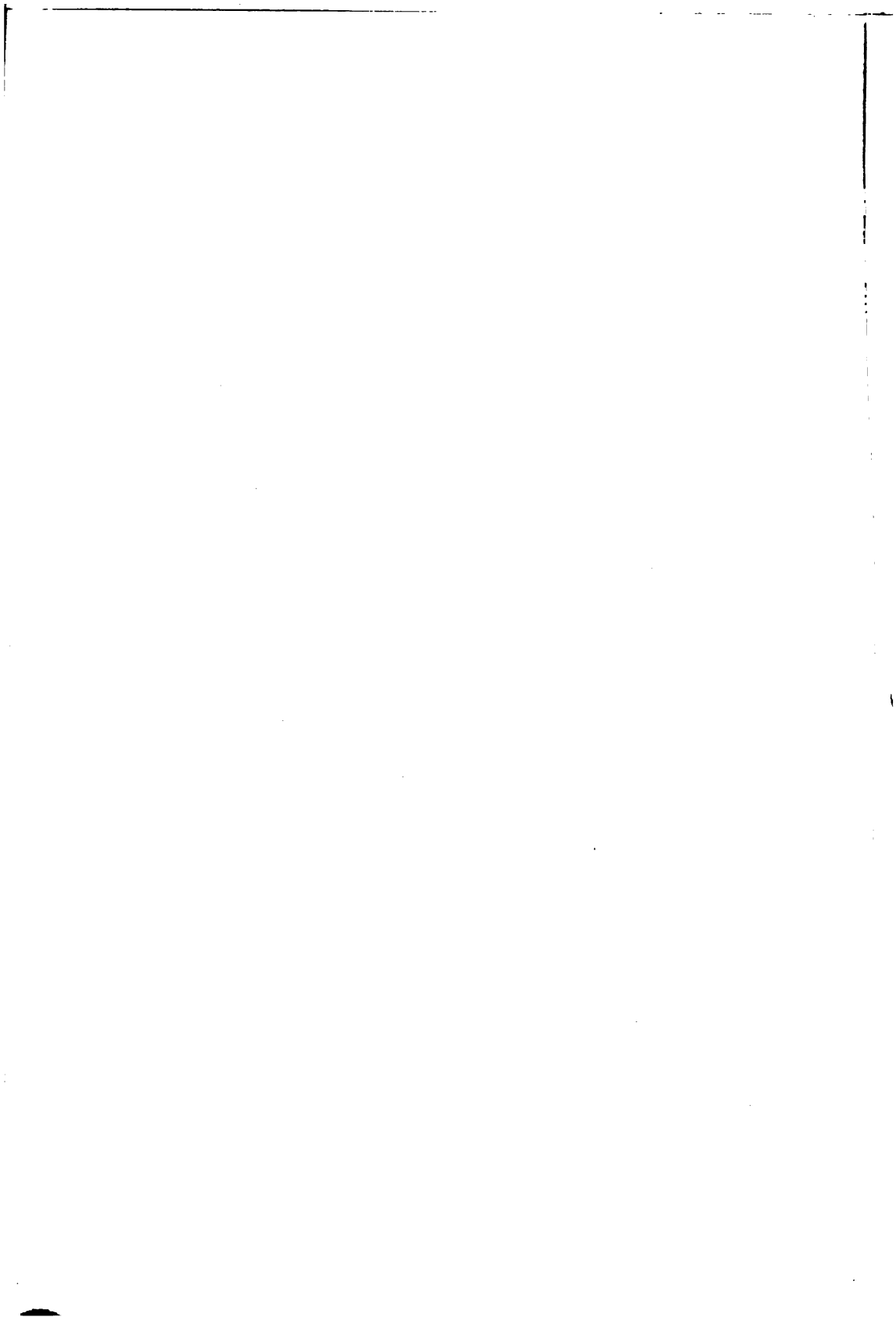




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THE RIVERSIDE PRESS IN 1902
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The distribution of material and apparatus and the organization of work in these several buildings are planned to secure the greatest safety to property, the least possible handling of books while in process of manufacture, and the best conditions of healthy work on the part of the large number of men, women, and boys employed in the industry. The separation of the group from other buildings and its free space give the establishment a large immunity from the danger of fire, and the concentration of power also lessens the danger and economizes the force. A single engine operates the entire machinery in all the buildings, — for the press-rooms building one hundred and sixty feet away is connected by covered passages with the main group. Steam fire pumps are always in readiness for use, and a very complete outside tank and hydrant system gives adequate protection irrespective of the city fire department. The buildings are furnished with an automatic fire alarm which notifies the city fire department. The automatic sprinkler system is in place throughout, and a fire brigade, composed of eighty men employed at Riverside, is kept in constant training. Electricity is used throughout in lighting the premises. Adjacent to the buildings is a large paper warehouse in which some four hundred tons of printing paper are usually on hand. There is also a machine shop where a force of machinists is employed in making necessary repairs and alterations.

The central office is in a large and sunny apartment occupying

the second floor of the eastern wing. Here the members of the firm and the several superintendents, with their corps of book-keepers, cashiers, clerks, and copyists, have their desks. On one of the walls hangs a three-quarters-length portrait of Mr. Houghton, Senior, painted by Robert Gordon Hardie in 1895, and presented to the Press by its founder.

Without passing into the outer air except to visit the detached fire-proof safe for the storage of plates, and the room devoted to the designing and type-setting of the Riverside Special Editions, described on another page, one may go from the counting room by passages and covered ways to every part of the premises, and follow the manufacture of a book in all its stages. On the same floor with the central office is the composing room, and connected with it are the quarters of a corps of proofreaders. Although type-setting machinery has been introduced, the main part of the composition is done by hand.

The electrotpe department, which occupies the northwest wing, is fully equipped with the best modern machinery; under the room where the finishing necessary to good bookwork is carried on there is a complete foundry for casting.

The press-rooms occupy a whole building, and contain about sixty printing presses, carefully selected to meet the various requirements of artistic bookmaking, from the small press intended for small editions to large machines specially adapted to producing great numbers of books rapidly, and suited to the innumerable conditions that arise. The clear space about the building and the ample light and air render it exceptionally well adapted to fine printing. One of the distinctive features of the press building is the private apartment for the women press feeders. This is a cheerful, well-lighted room, provided with suitable furniture and hung with pictures, where the women may occupy themselves with sewing, conversation, or lunch, in the intervals of work.

A small printing-office has recently been equipped for the production of the special Riverside Press Editions. This is described on page 240.

The dry-pressing room on the lower floor of the main building is well supplied with racks on which the freshly printed sheets are allowed to dry, and with powerful hydraulics for pressing. This is a large, airy apartment thoroughly adapted to its use.

The bindery, which occupies the two upper floors of the main building, is equipped with all conveniences for the many necessary processes that must be carried on by hand, and with the best and most efficient machinery.

The old-time custom of apprenticeship, under which some of the world's best printers learned their trade, is still in vogue at Riverside. Long service is the rule, three employees having recently

completed a term of fifty years, and others having nearly as long a record. Several members of the force were with the late Mr. H. O. Houghton when the Press was founded, and it is not uncommon to find succeeding generations in the same family represented in the different departments.

The force includes some seven hundred people. Nearly every branch of the work requires a high degree of intelligence and education. A spirit of sympathy and assistance in time of trouble and distress, especially indicated by The Riverside Press Mutual Benefit Association, results in good feeling which contributes to the happiness of those connected with the business. Rarely does any one give up his position except for reasons that make such a step unavoidable. Loyalty to Riverside on the part of employers and employed is a characteristic feature, conducive to good work and the comfort of all.

THE ATLANTIC MONTHLY



ON the 29th of April, 1857, Longfellow wrote in his journal: "Lowell was here last evening to interest me in a new magazine, to be started in Boston by Phillips and Sampson. I told him I would write for it if I wrote for any magazine." A week later the journal contained this entry: "Dined in town at Parker's with Emerson, Lowell, Motley, Holmes, Cabot, Underwood, and the publisher Phillips, to talk about the new magazine the last wishes to establish. It will no doubt be done; though I am not so eager about it as the rest." The eagerness of Phillips himself did not receive its full impetus until Mrs. Stowe promised him her cordial support. That there was at least one other dinner for the discussion of the project before it was definitely adopted, Longfellow's journal gives further testimony. In Pickard's "Life of Whittier" the following passage is found: "At a dinner given by Mr. Phillips, the publisher, in the summer of 1857, there were present Longfellow, Emerson, Whittier, Lowell, Holmes, Motley, Edmund Quincy, and other writers of high reputation. The plans for the new magazine were discussed and arranged at this dinner. Mr. Underwood nominated Lowell as editor-in-chief, and his name was received with enthusiasm. Holmes suggested the name 'The Atlantic Monthly.' The success of the enterprise was assured from the start, and a new era in American literature was inaugurated."

Lowell had shrewdly insisted as "a condition precedent" that Dr. Holmes should be engaged as the first contributor. He demurred, but yielded to his friend's urgency, and in later years could say of Lowell that he "woke me from a kind of literary lethargy in which I was half slumbering, to call me to active service." Mr. F. H. Underwood was chosen assistant editor.

Ten of the fourteen authors who made the principal contributions to the first number were Motley, Longfellow, Emerson, Charles Eliot Norton, Holmes, Whittier, Mrs. Stowe, J. T. Trowbridge, Lowell, and Parke Godwin. Whittier and Longfellow each contributed a poem; Lowell, his sonnet "The Maple," the verses on "The Origin of Didactic Poetry," and editorial pages of prose; Emerson gave, besides the essay "Illusions," four short poems, of which two were "Days" and "Brahma;" Mrs. Stowe and Mr. Trowbridge were represented by short stories; and there was the first installment of "The Autocrat of the Breakfast-Table." All the articles were unsigned, and it is no wonder that every one asked himself and his neighbor who this Autocrat might be, with his off-hand introduction, "I was just going to say, when I was interrupted;" for there could not have been one reader in a thousand who recalled that in the old "New England Maga-



EDITORS OF THE ATLANTIC MONTHLY

JAMES T. FIELDS	WILLIAM DEAN HOWELLS
THOMAS BAILEY ALDRICH	JAMES RUSSELL LOWELL
WALTER H. PAGE	HORACE ELISHA SCUDDER
	BLISS PERRY

zine" for 1831 and 1832 there were two papers of an Autocrat of the Breakfast-Table by a young student of medicine; and the whimsicality of going on after an interruption of twenty-five years would have puzzled even the knowing ones of a generation which had not yet learned the Autocrat's habit of thought. The authorship of the articles was evidently an open secret in some quarters, for the Boston correspondent of the "Springfield Republican" was able to send his paper immediately an ascription of all the articles to their several writers.

These notes about the first number of "The Atlantic" are set down to recall the serious and clear aim of the projectors of the magazine: they were making American Literature. It was not as a mere publishing enterprise, but as an institution, that they regarded it. Nearly all the other American magazines that were then in existence have perished, and those that have survived have radically changed their character. Holding fast to the faith of its founders, that Literature is one of the most serious concerns of men, and that the highest service to our national life is the encouragement and the production of Literature, "The Atlantic" has never had owner or editor who was tempted to change its steadfast course by reason of any changing fashion.

In 1857 there were not wanting those who were on a keen lookout for heterodoxy in matters of religious belief in the pages of the new magazine. Of the very first number one of the sectarian papers, published in Boston, said, "We shall observe the progress of the work not without solicitude." Their watchfulness was soon rewarded in a measure, for of the third number they declared, "The only objectionable article is one by Emerson on 'Books,' in which the sage of Concord shows his customary disregard of the religious opinions of others and of the fundamental laws of social morality." The next month it was a little better: "With the exception of a slur at the doctrine of eternal retribution, in the Literary Notices, we do not recall anything really exceptionable in its pages." The curious reader may find the slur in a single sentence of Dr. Holmes's review of Mrs. Lee's *Parthenia*, — a sentence which, aside from its great length, has nothing astonishing about it except the fact that forty years ago its sentiments could not pass unchallenged.

It was, indeed, especially in the writings of Dr. Holmes that the seeds of danger were believed to be planted. In a letter written to Motley in 1861, he exclaimed, apropos of "The Atlantic," "But oh! such a belaboring as I have had from the so-called 'evangelical' press for the last two or three years, almost without intermission! There must be a great deal of weakness and rotteness when such extreme bitterness is called out by such a

good-natured person as I can claim to be in print." Even the New York "Independent," which was printing every week the sermons of Henry Ward Beecher, said of "The Professor at the Breakfast-Table" when it appeared as a book :—

"We presume that we do but speak the general conviction, as it certainly is our own, when we say that that which was to have been apprehended has not been avoided by the 'Professor,' but has been painfully realized in his new series of utterances. He has dashed at many things which he does not understand, has succeeded in irritating and repelling from the magazine many who had formerly read it with pleasure, and has neither equaled the spirit and vigorous vivacity nor maintained the reputation shown and acquired by the preceding papers."

Writing of these papers nearly twenty-five years after their first publication, Dr. Holmes himself said: "It amuses me to look back on some of the attacks they called forth. Opinions which do not excite the faintest show of temper at this time from those who do not accept them were treated as if they were the utterances of a Nihilist incendiary."

The reverential liberality of religious thought, expressed by Emerson and Dr. Holmes, each in his own way, became (as it could not fail to become) characteristic of the magazine. James Freeman Clarke wrote for "The Atlantic" most of his "Ten Great Religions" and at a later time John Fiske published here "The Idea of God," the first of his remarkable studies in religion. While wholly unsectarian, the magazine has maintained an attitude of reverence toward the historic faiths, and its pages have been open to writers, of whatever creed, who have given religious interpretation to the phenomena of human life.

In 1862 scientific articles by Agassiz began to appear, and a long succession of his writings was brought to an end by a paper published in 1874, just after his death. Even if "The Atlantic" had done nothing else in the field of science, this record would be worth making; but the great achievements of these later years have always formed an important part of its contents, and have been related by men like Rodolfo Lanciani, Percival Lowell, N. S. Shaler, G. F. Wright, Ira N. Hollis, G. H. Darwin, Simon Newcomb, W. J. McGee, and John Trowbridge.

The choice of Lowell as editor committed "The Atlantic" at once to the highest standards in literature and politics. The first number showed clearly its views with regard to the overwhelming social and political problems of the time. In an article on the "Financial Flurry," Parke Godwin wrote of "the Slave Power, which consults no interest but its own in the management

of government, and which will never make a concession to the manufacturers or the merchants of the North, unless it be to purchase some new act of baseness, or bind them in some new chains of servility." To the second number Edmund Quincy contributed a spirited denunciation of the outcome of slavery, in an article under the title "Where Will it End?" It was to the use of such articles as these that Mr. Underwood referred when he wrote, "The public understood and felt that this was the point of the ploughshare that was to break up the old fields."

When the war began, the spirit of the magazine was shown by its ceasing to print on its cover the rather melancholy woodcut of John Winthrop, and putting in its place the flag of the Union, which is to be found on the title-pages of the bound volumes as late as 1873, and which was resumed during our war with Spain in 1898. But the real patriotism of "The Atlantic" was written in every kind of contribution to its pages. As one of the many forms of expression which it took, it is pleasant to recall that here for the first time appeared "Barbara Frietchie," "The Man without a Country," "Battle Hymn of the Republic," "Our Orders," and the second series of the "Biglow Papers." The list might be almost indefinitely extended, to include writings passing beyond the war-time, through all the troublous days that followed, and into these later decades, charged with new problems of their own. Mr. Moody's "Ode in Time of Hesitation," for instance, was printed in "The Atlantic" during 1900.

In dealing with all these new problems, — of reconstruction, of civil service reform, of a sound currency, of the new foreign relations involved in our policy of expansion, — liberality and vigor, we hope it can be said, have marked the course of "The Atlantic." Certainly, one important fact has never been forgotten, — that political questions are, and have always been, material for good literary work. It is but a few years since the ringing lines of Mr. Aldrich's "Unguarded Gates" carried on the tradition of the magazine in bringing the art of the poet to bear upon a matter of the highest moment to the citizen. Among the writers who have recently discussed political affairs in its pages are such men as Theodore Roosevelt, Grover Cleveland, Richard Olney, James Bryce, Woodrow Wilson, Carl Schurz, Goldwin Smith, John W. Foster, James Ford Rhodes, Edwin Burritt Smith, Alleyne Ireland, Brooks Adams, William Garrott Brown, Henry Loomis Nelson, Talcott Williams, Edward M. Shepard, Walter H. Page, Samuel W. McCall, Benjamin Kidd, Charles A. Conant, John Jay Chapman, Henry D. Sedgwick, Jr., George W. Alger, William Allen White, and Thomas Nelson Page.

Particular phases of social and industrial life in different sec-

tions of the country receive constant treatment in its pages. Among the representative papers in this field have been Booker Washington's studies of industrial training in the South, Jacob Riis's story of the long struggle for the better housing of the poor in New York, and Rollin Lynde Hartt's sketches of life in New England and the West. Many of the more important questions involved in our national growth have been made the subject of notable groups of articles, like the Reconstruction Series of 1901, the Race Question papers of 1902, and the series upon Business Ethics in 1904. The quickened interest that Americans are feeling in foreign affairs is recognized by regular Foreign Letters from the various European capitals. Affairs in Cuba, Porto Rico, and the Philippines have been discussed by writers of especial competence and acquaintance with the actual conditions of affairs in these islands.

The first important change in "The Atlantic's" history followed the breaking up, in 1859, of the firm of Phillips, Sampson & Co., through the death of the principal partners. It passed then into the hands of Ticknor & Fields. From them it has descended, through the succession of firms which has followed, to the present publishers. For more than a year after the transfer to its new proprietors Lowell remained its editor. His correspondence, through all the period of editorship, is full of references to "The Atlantic." "To be an editor is almost as bad as being President," he says, at a time when he was "at work sometimes fifteen hours a day."

In 1864, when "The North American Review," of which Lowell was at that time one of the editors, also passed into the hands of Ticknor & Fields, he wrote to Mr. Fields, "It's a great compliment you pay me that, whenever I have fairly begun to edit a journal, you should buy it." In 1861 he had handed over to Mr. Fields himself the editorship of "The Atlantic," with this philosophical conclusion to a most cordial letter: "Nature is equable. I have lost 'The Atlantic,' but my cow has calved as if nothing had happened." All the good wishes that he made for the success of the new editor were abundantly realized. Mr. Fields possessed, to an exceptional degree, the power of establishing and maintaining intimate personal relations with such men and women as those who had been associated with "The Atlantic" from the first. By the use of the same gift the circle of opportunity was extended year by year, and all the results were inevitably to the advantage of "The Atlantic" and its publishers. In recording his recollections of Mr. Fields, John Fiske has said that "in his youth he used to surprise his fellow clerks by divining beforehand what kind of a book was likely to be wanted by any chance customer who entered the store."

If one should go through the volumes between 1861 and 1871, the decade in which Mr. Fields conducted the magazine, and transcribe the names of most frequent recurrence, together with some of the titles to which they are joined, the result would be merely a list of many of the best known authors and their works. Lowell himself remained a constant contributor of the best things that came from his pen, as for example "The Cathedral" and the "Commemoration Ode." It was almost as if he had a vision of the future that when he sent his successor the poem from which the lines are cut into the granite beneath St. Gaudens' imperishable monument to Shaw, he wrote, "I wanted the poem a little *monumental*."

Besides the names that have already been recited, there were other shining ones steadily reappearing. Among them that of Hawthorne, under the writings published in his last years and posthumously, must stand alone. From the earliest days of the magazine, when Lowell wrote to Mr. Higginson, not yet a colonel, that he thought his contributions "the most *telling* essays we have printed," there was an infinite variety of work from the pen which recently has been recording "Part of a Man's Life." Professor Charles Eliot Norton, who wrote for the first number, has been a contributor at intervals ever since. The same is true of that veteran contributor, John Townsend Trowbridge. Beginning almost as early, and continuing virtually as late, have been the contributions of Dr. Edward Everett Hale. In the earlier days the names of E. P. Whipple and Richard Grant White were constantly in evidence, and by the side of Mrs. Stowe, in the long list of notable women who in this early time wrote for "The Atlantic," stood Miss Prescott, now Mrs. Spofford, Miss Rose Terry, afterwards Mrs. Cooke, Mrs. Thaxter, Miss Lucy Larcom, Miss Rebecca Harding, now Mrs. Davis, Helen Hunt, and Julia C. R. Dorr. This brilliant group of women were the forerunners of many more, among them Mrs. Fields, Mrs. Elizabeth Stuart Phelps Ward, Mrs. Catherwood, Mrs. Deland, Mrs. Foote, Mrs. Julia Ward Howe, Mrs. Kirk, Mrs. Miller, Mrs. Wiggin, Miss Jewett, Miss Murfree, Miss Repplier, Blanche Willis Howard, "Octave Thanet," Miss Alice Brown, Miss Eliza Orne White, "Vernon Lee" (Miss Paget), Miss Mary Johnston, Miss Daskam, Mrs. Edith Wharton, Miss Harriet Monroe, Mrs. E. R. Pennell, Jennette Lee (Mrs. Gerald Stanley Lee), Mrs. Blashfield, Miss Margaret Sherwood, Mrs. Mary Austin, Miss Mary Moss, and Miss Mary Tracy Earle. But a catalogue of Homeric completeness would attain Homeric dimensions.

As the magazine was inaugurated at a dinner-table, and owed still more to a certain Breakfast-Table, it is not surprising that a

sort of social bond was felt to exist between the publishers, editors, and principal contributors. Longfellow and Underwood have both recorded the meetings of an Atlantic or Magazine Club which met for dinner at about the time "The Atlantic" was issued each month. Later, the publishers of "The Atlantic" celebrated the seventieth birthdays of Whittier, Holmes, and Mrs. Stowe, by giving "breakfasts" or garden-parties of an importance and a significance greater by as much as the fame of the writers they sought to honor had grown during the interval.

Even in the days of the monthly Atlantic Dinner — which was made possible by the fact that most of the contributors lived in the neighborhood of Boston — the magazine was not local. It attracted to itself writers from all sides, and soon had many contributors at distances which forbade their participating in Boston festivities. Almost every number now shows the coöperation of authors in many parts of the country and from other lands.

After the passing of its first group of great writers, "The Atlantic" continued to hold a supremacy which was generally conceded. The year 1866 was marked by the coming to Boston of the two men whose names for the next twenty-four years were to be most closely associated with the magazine, Mr. T. B. Aldrich and Mr. W. D. Howells. When Mr. Fields retired from the editorship, Mr. Howells succeeded him. Lowell wrote to him about "sitting in the seat of the scorners, where I used to sit." From 1871 until 1880, when he gave place to Mr. Aldrich, he was not only the editor, but so constantly a contributor that perhaps no one person in the whole history of the magazine has given more to its pages. Mr. Aldrich, too, has published in these pages, before and since his period of editorship as well as during that period, much of his permanent work in prose and verse. Mr. Aldrich was succeeded in the editorship, in 1890, by Horace E. Scudder, another frequent and valued contributor to the magazine. In 1897 its conduct was assumed by Mr. Walter H. Page. He was succeeded in 1899 by Mr. Bliss Perry, the present editor.

These editors have enlisted in the service of the magazine many famous names: in Fiction, for instance, besides Howells and Aldrich and the brilliant women already named, Henry James, Bret Harte, Mark Twain, Thomas Hardy, F. Marion Crawford, Arthur S. Hardy, Frank R. Stockton, S. Weir Mitchell, Gilbert Parker, F. Hopkinson Smith, Rudyard Kipling, G. W. Cable, Paul Leicester Ford, F. J. Stimson, and many more. Among its recent story writers, of the younger generation, have been Norman Duncan, Jack London, John Buchan, Will Payne, Robert Herrick, George S. Wasson, Henry M. Rideout, Charles B. Stewart, and S. Carleton.

Much of the best verse produced in America has first seen the light in the "Atlantic." It has lately published poetry of high quality by such writers as William Vaughn Moody, Josephine Peabody, Stephen Phillips, Henry Newbolt, John B. Tabb, Arthur Colton, George E. Woodberry, Anna Hempstead Branch, Richard Watson Gilder, and William Watson.

The list of Atlantic essayists includes almost all the American writers of distinction, and it is impossible to make anything like a roll-call of their names. In literature, they have stood for the highest critical standards, and they have touched every side of contemporary life with brilliancy and power. To choose illustrations from a single field, that of Education will perhaps serve to indicate the quality of "The Atlantic's" discussions, and it is enough to say of the educational papers in "The Atlantic" that they have been written, in recent years, by Presidents Eliot, Hadley, Low, Hyde, Wheeler, Jordan, Adams, Pritchett, and Angell, and by teachers like Hugo Münsterberg, William James, Albert S. Cook, Francis B. Gummere, Le Baron R. Briggs, and C. Hanford Henderson. The magazine has always been hospitable to articles dealing with various phases of outdoor life. But no student of American life and manners at the opening of the twentieth century can fail to be impressed by the recent renaissance of open-air sports. Summer outings have become more general, longer, and of greater variety; manifold new opportunities for recreation throughout the year are being opened; more city-worn people are turning to those which already exist. Recognizing the paramount importance of some measure of life in the open to the happiness and efficiency of modern men and women, "The Atlantic" has arranged to treat with catholicity and comprehensiveness the more notable modes of sport and out-door life. Duly qualified writers celebrate each his favorite recreation, and show its place in the art of right living.

Of other kinds of literature peculiarly characteristic of "The Atlantic" may be mentioned, in a passing list that makes no pretensions to completeness even in the enumeration of the greatest names, Mr. Fields's "Yesterdays with Authors," Mrs. Kemble's "Reminiscences," Dr. Hale's "A New England Boyhood," Mrs. Lathrop's "Memories of Hawthorne," Colonel Higginson's "Cheerful Yesterdays," Dr. Birkbeck Hill's "A Talk over Autographs," the Autobiographies of Prince Kropotkin and W. J. Stillman, Mr. John S. Wise's "The End of an Era," Mr. Henry A. Clapp's "Reminiscences of a Dramatic Critic," the Norton-Ruskin Letters, Mr. Trowbridge's "My Own Story," Thoreau's Journal, and the many contributions, both prose and verse, of John Hay, Charles Dudley Warner, E. C. Stedman, R. H. Stoddard, G. E. Woodberry, John Burroughs, John Muir, Bradford Torrey, and Samuel McChord Crothers.

In its studies of History "The Atlantic" has never lost sight of the foundations of our national life. Parkman in his studies of colonial history, and Fiske in a great variety of historical papers, afterward gathered into his several books, are among the contributors in this field. They call to mind, also, Carl Schurz's "Abraham Lincoln," James C. Carter's "Tilden," Royce's "Frémont," Mahan's series of the "Companions of Nelson," Ropes's "General Sherman," Dr. Allen's "Phillips Brooks," J. H. Denison's "General Armstrong," Senator Dawes's "Recollections of Stanton," Woodrow Wilson on "President Cleveland," Fiske on "Arbitration," Eliot on "Five American Contributions to Civilization," Andrew D. White on "The Warfare of Humanity with Unreason," and a long line of articles by Charles Francis Adams, Edward Atkinson, William Everett, Henry Cabot Lodge, and other distinguished publicists already mentioned.

The conditions of American life have changed greatly since the early days of "The Atlantic," and the task of a magazine whose aim it is to give literary interpretation of American life is a very different task from what it was forty years ago. Not only is life much more complex, but the conditions of the publication of literature are wholly different, — unlike what they were even a dozen years ago. The increased volume of production that has followed the cheapening of manufacture and the lessened cost of distribution has not unnaturally led to much confusion of thought. We sometimes hear that the day of a high literary standard and of definite literary aims is past. Yet fair comparison of the literary work done in the United States to-day with the work that was going on in 1857 will show that there has been little, if any, real decline in any field, and that in most fields there has been a distinct advance. In Fiction, if Hawthorne be set aside (as it is fair to set aside any great genius), there is much more work done now of the grade next to the very highest than was done forty years ago; in History there has been as great an improvement in style as there has come a wider and surer grasp in these days of fuller knowledge; in Politics and Social Science there has been no falling away by our few best writers, and the field is larger and the spirit of liberality more generous; and by the Exact Sciences new worlds full of revelation and romance have been discovered since Agassiz first wrote for "The Atlantic." The conspicuous changes that have taken place are two: we have no single group of men of such genius as the group that contributed to the early numbers; and as a result of the spread of culture no man of less than the very highest rank can now hold as prominent a position as a man of the same qualities held when good writers were fewer. There are in fact more contributors to the present

volume of "The Atlantic" who have made literature the chief work of their lives, whose standard is high, whose aims are definite, and who have won success, than there were to the first volumes ; and the range of subjects treated now is wider. But amid all the changes of nearly fifty years the magazine has remembered the purpose of its early days. It is still an American magazine for American readers. It has confidence in their interest in everything that concerns the national life ; in our achievements, our political and social constitution, and our conscious or unconscious ideals. It holds that the most important service which an American magazine can perform is the interpretation of this country to itself, by the promotion of sympathy between the different sections of our varied population, the frank examination of our national characteristics, the study of our perplexing problems, the encouragement of our art and literature, and the reinforcement of those moral and religious beliefs upon which depends the success of our experiment in self-government.

"The Atlantic" will therefore endeavor to picture to its readers, month by month, the real forces that make up American life. Its writers are drawn from every quarter of the United States. It aims now, as always hitherto, to give expression to the highest thought of the whole country. But it will continue to note the more important intellectual movements in foreign countries ; to survey the scientific, industrial, and commercial changes that mark the beginning of the twentieth century ; and to discuss those international questions which have forced Americans to become citizens of the world.

THE EDUCATIONAL DEPARTMENT



THE Educational Department of Houghton, Mifflin & Co. was established in 1882 at a time when progressive teachers were asking that the reading books in use in the public schools be supplemented by the best English and American literary masterpieces in complete form. To meet this need the Department as its first enterprise began to issue in 15-cent editions such complete literary masterpieces as appeared to be best adapted to the tastes and capabilities of school children, and the name chosen for the books thus issued was the Riverside Literature Series.

Mr. Horace E. Scudder, who had for a long time been advocating the reading of good literature in the public schools, became the general editor of this new Series, and personally edited several of its issues. The sales of some of the earlier numbers of the Series were at first quite small; but as the Series grew in numbers it grew also in popularity, and the sales increased from 6000 a year to over 1,000,000 a year. At present the Series consists of over 180 books containing over 1800 complete literary masterpieces, comprising poetry, history, biography, the study of nature, mythology, and such other subjects as are to be found in the best literature of all ages and of all countries. As a stepping stone to literature the "Hiawatha Primer," one of the books of this Series, by Florence Holbrook, occupies a unique place among the first books in reading.

Other series from time to time have been published, including a valuable nine-volume collection of poetry edited by Dr. William J. Rolfe.

From the publication of the Riverside Literature Series the Department naturally turned its activities to the issue of other text books along the line of literature, bringing out with the co-operation of the Boston Supervisors a valuable collection entitled "Masterpieces of American Literature" which remains a standard reader for the higher grammar grades. It also added to its list histories of American and English Literature written by such accomplished writers and educators as Thomas Wentworth Higginson, Professor Charles F. Richardson of Dartmouth College, Dr. William E. Simonds of Knox College, and Dr. Eva March Tappan, head of the English Department of the Worcester English High School. Its list of college text-books has been strengthened by a notable work on the "Study of Prose Fiction" by Bliss Perry, Editor of the "Atlantic Monthly."

In 1898 the attention of the Department was attracted to an

able paper read at the Washington meeting of the National Educational Association by William F. Webster, Principal of the East High School at Minneapolis. This paper advocated the study of composition in connection with the study of literature and was strongly endorsed by the Departments of Secondary and Higher Education of the N. E. A. Mr. Webster was induced by the Department to develop his views into a text book, which has since taken high rank among the many composition books published in recent years. Lately Mr. Webster, in association with Mrs. Alice W. Cooley, formerly Supervisor of the Primary Grades in Minneapolis, has written a series of Language books based upon the same fundamental idea, which carries the study of English from the intermediate grades through the high school.

Some of the best English translations of the ancient classics have been issued in student's editions, that pupils who never study the originals may have some idea of Greek and Latin literature.

Another line along which the Department has moved in its publishing enterprises is History. In this subject as in literature it has sought for its authors among writers who have already achieved distinction in their special fields. Among the first of these books to be published were Fiske's "Civil Government in the United States" and Fiske's "History of the United States for Schools," both of which illustrate the charm of style, simplicity of language, and philosophical and historical power which have made for Mr. Fiske his wide reputation as a writer. A more advanced "History of the United States" as well as a "History of England," prepared by Mr. J. N. Larned, Editor of "History for Ready Reference," were afterwards published, and they have become recognized among the leading text books in their lines.

Dr. Tappan, who was mentioned earlier in this sketch, has also shown her skill as a writer of books for younger minds in interesting historical narratives issued under the titles of "Our Country's Story" and "England's Story."

While its strength has lain chiefly in books in literature, history, and English, the Department is expanding along other lines to meet the varying needs of the educational curriculum.

THE SUBSCRIPTION BOOK DEPARTMENT



HERE are so many writings on Messrs. Houghton, Mifflin & Co.'s list that have become classics of American literature that it was long ago found necessary to meet the growing demand for handsome editions of the complete works of the more famous American authors. Owing to the character of these writings this firm was one of the first to offer to the public by "subscription" genuine editions of permanent literary value, as opposed to the meretricious works so often placed on the market by that means.

The Subscription Department in its present form was organized in September, 1891, and its first undertaking at that time was the publication of the complete works of Hawthorne, Longfellow, Whittier, and Holmes, all of which followed within a comparatively short time. With succeeding years the works of later authors have been added, those, for example, of Emerson, Bret Harte, John Fiske, Dickens, Thackeray, Macaulay, John Burroughs, T. B. Aldrich, H. B. Stowe, Lockhart, and Shelley. The latest set to be issued is that of the complete writings of Henry D. Thoreau, which will appear in the spring of 1906.

No expense or trouble has been spared in the manufacture of these beautiful editions. They have all been made at The Riverside Press; and can be bought in standard form, fine library sets, and *éditions de luxe*. Many of them are superbly illustrated with portraits and scenes in photogravure and with rare and interesting facsimiles of documents and letters. In some cases fine color work has been used. Among the many prominent artists who have, by their work, made these editions attractive, appear the names of Frederic Remington, Howard Pyle, W. T. Smedley, E. Boyd Smith, Ross Turner, William L. Taylor, Alice Barber Stephens, Jessie Willcox Smith, A. I. Keller, Albert Herter, Jules Guérin, Robert Blum, H. M. Brock, Mary Hallock Foote, F. C. Yohn, John LaFarge, F. D. Millet, and Eric Pape. The bindings are sumptuously tooled by hand without and within, and the widest selection is possible in the gratification of personal taste. The success of these undertakings has shown beyond question that there is a very large public which desires splendidly printed and finely bound complete editions of its favorite American and English classics.

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BRET HARTE'S WORKS

Limited to 350 sets. In nineteen octavo volumes, richly illustrated with etchings and photogravures. The edition is supplied with a glossary, a map, and a dictionary by which the reader may trace the characters in the stories and recall the parts they played. Each set autographed by the author and artists. The entire edition was subscribed for within ten weeks after the first prospectus was issued and before the publication of the first volume.

THE AMERICAN STATESMEN

Limited to 500 sets. In thirty-two octavo volumes. The edition contains 124 portraits and 46 reproductions of famous paintings, etc. Each volume contains an engraved title page and many facsimiles. The entire edition was sold in about three months.

HARRIET BEECHER STOWE'S WORKS

Limited to 250 sets. A handsomely illustrated edition in seventeen octavo volumes, which has acquired an additional interest from the fact that the placing of her autograph in each set was one of the last things which the author did before her death. The edition is entirely exhausted.

THOMAS BAILEY ALDRICH'S WORKS

Limited to 250 sets. In eight octavo volumes, each of which is illustrated with photogravure portraits, etc. The edition is exhausted.

SHELLEY'S WORKS

Limited to 250 sets. In eight octavo volumes, illustrated with photogravure portraits and reproductions. The edition is exhausted.

JOHN FISKE'S WORKS

Limited to 1000 sets. An edition of twenty-four octavo volumes. Each handsomely illustrated with full-page photogravures, maps, facsimiles, etc. Including all the author's Historical, Philosophical, Scientific, Religious and Miscellaneous Writings. This edition was very quickly subscribed for.

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Limited to 750 sets. In nine octavo volumes. With a Biography by S. T. Pickard. Illustrated with 71 photogravures and steel engravings. The edition is exhausted.

EMERSON'S WORKS. AUTOGRAPH CENTENARY EDITION

Limited to 600 sets. In twelve octavo volumes. With an introduction by Edward Waldo Emerson. The text of this edition is edited by J. Elliot Cabot. Handsomely illustrated with many portraits, views, etc. The edition was subscribed for in advance of publication, within three months after the date of the first announcement.

BURROUGHS'S WORKS. AUTOGRAPH EDITION

Limited to 750 sets. In fourteen octavo volumes. Each set contains the author's autograph, and the edition is illustrated with photogravures from paintings of birds, scenes, portraits, etc., and a series of choice etchings. This edition was subscribed for a few months after the first announcement.

**THE COMPLETE WORKS OF
JAMES RUSSELL LOWELL****IN SIXTEEN VOLUMES**

Including the Letters of Lowell, edited and arranged by PROFESSOR CHARLES ELIOT NORTON. Illustrated with eighty full-page photogravures, printed on India paper and mounted.

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Special Bindings with Watercolors.

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In full French levant, doublé, with artistic hand-tooling, silk linings, etc., and watercolor frontispieces, \$35 to \$60 a volume, prices varying according to elaborateness of tooling.

In all full levant sets there will be an autograph letter of Lowell in the first volume.

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Including the Complete Poetical and Prose Writings, and the Translation of Dante's Divine Comedy. With elaborate Introductory and Explanatory Notes.

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In full French levant, handsomely tooled, with watercolor frontispieces, \$25 a volume; the set, \$275.

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TRANSLATED BY

WILLIAM CULLEN BRYANT

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gravings and photogravures, including 32 frontispieces in watercolors, reproducing the famous original designs of F. O. C. DARLEY.

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In buckram, with rubricated paper label, \$5 a volume; the set, \$160.

In $\frac{3}{4}$ French levant, hand-bound, \$10 a volume; the set, \$320.

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With One Hundred Photogravures on Japan paper, from Historical Paintings and Portraits.

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This edition is the *first impression* from an entirely new set of plates. It is printed on antique laid, deckle-edged paper. Volumes I to X contain the History of England; volumes XI to XVI, Critical and Historical Essays; volumes XVII and XVIII, Speeches and Legal Studies; volume XIX, Biographies and Poems; volume XX, Excursions in Literature, and Letters.

PRICES

In buckram, with rubricated paper label, leaves uncut, \$5 a volume; the set, \$100.

In $\frac{3}{4}$ French levant, hand-bound and tooled, gilt top, \$9 a volume; the set, \$180.

In $\frac{3}{4}$ French levant, special tooling, with duplicate frontispieces in watercolors, \$11 a volume; the set, \$220.

MEMOIR OF THE LIFE OF WALTER SCOTT, BART.

BY JOHN GIBSON LOCKHART

Limited to 600 sets. In ten octavo volumes. With 60 full-page photogravures, reproducing many portraits and paintings by well-known artists.

Lockhart's Life of Sir Walter Scott shares with Boswell's Johnson the distinction of being one of the two greatest biographies of English men of letters. In issuing this edition, the publishers were prompted by the fact that all previous editions do little more than follow the Edinburgh Edition of 1839, although since that time there has been

not only a rich opportunity but a very great necessity for editorial work of a supplementary nature, owing to the large amount of comparatively recent material that has been published regarding Scott and many of the people referred to in the biography. Taking advantage of this large fund of material, the editor, Miss Susan M. Francis, has compiled a series of extremely interesting and valuable notes, of very great importance in connection with the subject, but of a kind which could not have been incorporated by the author himself.

The illustrations include the best portraits of Scott and his friends and kinsmen, views of Abbotsford, and other pictures, which have been obtained as far as possible from the original sources. The illustrations are all printed on Japanese paper. The text is printed on a fine antique laid, deckle-edged paper, manufactured especially for this edition. The result is an edition of abiding value, so supplemented by editorial and artistic labor that it may be said to be as definitive as it is sumptuous.

PRICES

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With over 2500 Illustrations, including Maps, Portraits, Historic Views, and 650 Historic Autographs.

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This is an edition of rare value, being the *first impression* from the plates of a work which, in its subsequent cheaper editions, has won universal recognition as authority on American history. Only a few copies of

the large-paper edition are now available. It is handsomely printed on extra large paper, suitable for extra illustrations, etc.

PRICES

In boards, entirely uncut, \$7.50 a volume; the set, \$120.

In $\frac{3}{4}$ French levant, bound to order in any desired color, handsomely tooled \$20 a volume; the set, \$320.

**THE COMPLETE WRITINGS OF
HENRY DAVID THOREAU**

MANUSCRIPT EDITION: IN TWENTY OCTAVO VOLUMES

This edition of the writings of Thoreau is likely to be memorable, inasmuch as it contains his entire Journal, which has only recently become available for publication. The writings divide naturally into two sections, the Works and the Journal, the former containing the material which Thoreau himself prepared. The Journal has been edited with an Introduction by Mr. Bradford Torrey, who has supplied footnotes by which passages in the Works may be compared with original entries in the diary.

The illustrations include three portraits of Thoreau, and one hundred photogravure reproductions of photographs by Herbert W. Gleason who has followed Thoreau's footsteps in the fields and woods around Concord. In addition to these illustrations there will be a page of Thoreau's original manuscript in the first volume of each set.

PRICES

In English buckram, with uncut leaves and paper label, \$5 a volume. The sets in special binding of $\frac{3}{4}$ French levant and full levant doublé vary in price from \$12.50 to \$75 a volume. These latter sets contain extra carbon photographs and frontispieces in watercolor.

THE BINDING

The binding of all these limited editions is under the direct supervision of an expert designer, a pupil of Cobden-Sanderson, the well-known English book-binder, and the tooling is done by the most skilled workmen. Careful attention is given to every detail, and no pains are spared in the execution of work that, it is hoped, will compare favorably with that done in London and Paris.

The editions mentioned above can be obtained in practically any style of binding, owing to the rare facilities offered by The Riverside Press, which are described in some detail in another section of this catalogue.

THE RIVERSIDE PRESS EDITIONS



THOUGH the publication of the beautiful books in limited editions known as the Riverside Press Editions had a formal beginning no further back than 1900, the origins of such work can be traced as far back as the founding of The Riverside Press. From the start an ideal of typographical excellence as well as of commercial success prevailed in the minds of the owners; the quality of the general work of the Press did much to raise the standards of printing in America, and wherever possible, as in large-paper editions, subscription books, and privately printed works, where a considerable outlay of expense was warranted by the conditions of publication, special effort was made to produce noteworthy volumes. The result included such admirable productions as the large-paper edition of Bacon's works, and Burton's "Anatomy of Melancholy," and, as time went on, the subscription editions of the great New England authors and many memorial volumes of fine typographical distinction.

It was not, however, until the arrival of Mr. Bruce Rogers at The Riverside Press that the printing of beautiful books became the field for the work of a special department. In 1900 was published the first of the Riverside Press Editions, "The Sonnets and Madrigals of Michelangelo," translated by William Wells Newell. Since then, more than a score of books have been printed, and they are now being produced at the average rate of six volumes a year, or three in each of the two publishing seasons of spring and fall.

The aim of the series as it has been shaped by Mr. Rogers, with his mingled aptitudes of artist and practical printer, backed by the hearty coöperation of the publishers, is three-fold.

The first ideal which has been kept constantly in view is that of mechanical perfection in book-making. It has been the unflagging endeavor of every one connected with the making of the Riverside Press Editions to have them, in paper, in ink, in press work, in make-up, in binding, as perfect as possible, regardless of the expenditure of time and money.

The second ideal of the series has been that of artistic beauty and fitness. Mr. Rogers has consistently avoided all strangeness and oddity of typographical style, and has continually sought for the simplicity and dignity of Aldus and the other great printers of the Italian Renaissance. He has not been led astray by the vagaries of manuscripts and incunabula in which William Morris, with his pre-Raphaelite sympathies and preoccupations, found his

chief typographical inspiration. The result has been that the Riverside Press Editions have been dignified and beautiful *books* rather than specimens of fantastic decorative art.

The third ideal of the series concerns its subjects. It is proposed to include in it nothing that is not of the first literary excellence and interest. The works which have been selected fall into three classes, — imperishable masterpieces of the world's literature, rare and curious works, hardly accessible, yet possessing some enduring charm, and favorite books of the savory style that lends itself most happily to distinctive literary treatment.

These divisions may be typified in "The Essays of Montaigne," in Plutarch's "Consolatorie Letter unto his Owne Wife as Touching the Death of her and his Daughter," and in Sterne's "Sentimental Journey." Lately there has been added a series of Special Limited Editions issued at a slightly lower price than the Riverside Press Editions, though with equal care, for the publication of Americana, such as the "Documents Relating to the Purchase and Exploration of Louisiana," published in 1904, and the series of Bibliographies of American Authors, now under way.

As the work has gone on, it has been found necessary to enlarge in every direction the facilities for its handling. A regularly organized Department of Special Editions has been instituted, and Dr. Ferris Greenslet of the "Atlantic Monthly" has been appointed the editor of the series to formulate plans for its extension, to attend to the establishing of authoritative texts, and provide such editorial apparatus as may from time to time become necessary.

The growth of the series has made necessary a similar extension on the mechanical side, and a special work-room has been provided at Riverside for the production of Riverside Press Editions. One of the old buildings on the river bank has been remodeled and refitted for this purpose. With its walls of brick, large, heavily mullioned windows, and open-timbered roof, this room presents something of the attractiveness of the earlier printing establishments, before the advent of machinery. This attraction, however, is due almost wholly to the substantial and workmanlike character of the fittings, and is not the result of any effort to create an effect. In it some of the methods of the old-time printers are being employed. The only machines are the heavy hand presses upon which occasional volumes of the Riverside Press Editions are printed, for many of these books are printed wholly by hand, and often they are printed directly from the types, and not from electrotypes plates.

The establishment of a special workshop has given Mr. Rogers larger opportunities for investigation and experiment, and it is believed that his study of inks and paper will lead to important results in the history of artistic printing.

The series of Riverside Press Editions as it has grown from year to year has met with success of the most notable nature. The edition of nearly every work that has been issued has been exhausted upon or before publication. It has met with the warmest and most sincere commendation from book-lovers, collectors, and critics of both literature and art. The seal of the highest official approval was put upon the series when at the Louisiana Purchase Exposition in St. Louis in 1904 Mr. Rogers's work on the Riverside Press Editions received the grand prize in the Department of Applied Arts.

A LIST OF
MESSRS. HOUGHTON, MIFFLIN & COMPANY'S
RIVERSIDE PRESS EDITIONS
AND
SPECIAL LIMITED EDITIONS



RIVERSIDE PRESS EDITIONS

BOOKS ALREADY PRINTED

SONNETS AND MADRIGALS OF MICHELANGELO

Translated by William Wells Newell. 300 copies, published April 14, 1900. Price, \$2.50, net. Edition exhausted ten days after publication.

RUBÁIYÁT OF OMAR KHAYYÂM

A reprint of FitzGerald's Second Edition, edited by William Augustus Brown. 300 copies, published June, 1900. Price, \$10.00, net. Edition exhausted July, 1900.

OF FRIENDSHIP

By Henry David Thoreau. 500 copies, published June 5, 1901. Price, \$2.00, net. Edition exhausted before publication.

MR. BROWN'S LETTERS TO A YOUNG MAN ABOUT TOWN

By William Makepeace Thackeray. 500 copies, published September 28, 1901. Price, \$3.00, net. Edition exhausted October, 1901.

VOYAGE AUTOUR DE MA CHAMBRE

By Xavier de Maistre. 500 copies, published October 9, 1901. Price, \$7.50, net. Edition exhausted.

OBERMANN: LETTERS TO A FRIEND

By Etienne Pivert de Senancour. Translated by Jessie Peabody Frothingham. 300 copies, published October 23, 1901. Two volumes. Price, \$10.00, net. Edition exhausted December, 1901.

DEMOCRACY

By James Russell Lowell. 500 copies, published March 8, 1902. Price, \$2.00, net. Edition exhausted before publication.

THE LAST FIGHT OF THE REVENGE AT SEA

By Sir Walter Raleigh. 300 copies, printed by hand, published April 16, 1902. Price, \$6.00, net. Edition exhausted before publication.

THE JOURNAL OF A VOYAGE TO LISBON

By Henry Fielding. 300 copies, published May 30, 1902. Price, \$5.00, net. Edition exhausted before publication.

THE POEMS OF EDWARD ROWLAND SILL

500 copies, published July 15, 1902. Price, \$5.00, net. Edition exhausted at once.

JOURNAL OF A TOUR IN THE NETHERLANDS

By Robert Southey. From a hitherto unpublished manuscript. 500 copies, published October 4, 1902. Octavo, price, \$5.00, net. Edition exhausted.

ANTI-SLAVERY PAPERS

By James Russell Lowell. Now for the first time collected. 500 copies, published November, 1902. Two volumes, price, \$7.50, net. Edition exhausted in December, 1902.

PROTHALAMION AND EPITHALAMION

By Edmund Spenser. 400 copies, published December 11, 1902. Imperial quarto, price, \$10.00, net. Edition nearly exhausted.

MONTAIGNE'S ESSAYS

Translated by Florio. Edited by George B. Ives. 250 numbered copies for sale. Three volumes, folio, price, \$40.00, net, per volume. Volume One published January 6, 1903. Volume Two published June 16, 1903. Volume Three published May 12, 1904. Only a few copies remain.

INSTRUCTIONS CONCERNING ERECTING OF A LIBRARY

By Gabriel Naudé (1627). Reprinted from the English translation of John Evelyn (1661). 400 copies, published April 29, 1903. Price, \$7.50, net. Edition exhausted.

COMPENSATION

By Ralph Waldo Emerson. 500 copies, published April 29, 1903. Price, \$2.00, net. Edition exhausted before publication.

SONGS AND SONNETS OF PIERRE DE RONSARD

Selected and translated by Curtis Hidden Page. 400 copies, published June 9, 1903. Price, \$4.00, net. Edition exhausted before publication.

FIFTEEN SONNETS OF PETRARCH

Selected and translated by Thomas Wentworth Higginson. 400 copies, published October 24, 1903. Price, \$4.00, net. Edition exhausted before publication.

THE HISTORY OF OLIVER AND ARTHUR

Originally written in Latin. Translated into French in 1511 and into German by Wilhelm Liely in 1521. Now done into English by William Leighton and Eliza Barrett. 300 copies, published December 12, 1903. Quarto, illustrated, price, \$15.00, net. Only a few copies remain.

MY COOKERY BOOKS

By Elizabeth Robins Pennell. 300 copies, published December 16, 1903. Quarto, illustrated, price, \$20.00, net. Only a few copies remain.

THE OLD MANSE

By Nathaniel Hawthorne. 500 copies, published March 10, 1904. Price, \$2.00, net. Edition exhausted.

THE PARLEMENT OF FOULES

By Geoffrey Chaucer. 300 copies, published April 15, 1904. Octavo, price, \$4.50, net. Only a few copies remain.

BOCCACCIO'S LIFE OF DANTE

Translated by Philip Henry Wicksteed. 250 copies for sale. Published February 25, 1905. Quarto, price, \$15.00, net. Edition exhausted.

THE GEORGICS OF VIRGIL

Translated by John William Mackail. 300 copies for sale. Published November 16, 1904. Octavo, price, \$7.50, net. Edition exhausted.

CERTAIN E SONETS

By Sir Philip Sidney. 400 copies for sale. Published October 1, 1904. Tall 16mo. price, \$4.00, net. Edition exhausted

PLUTARCH'S CONSOLATORIE LETTER

Unto his Own Wife as Touching the Death of her and his Daughter. Translated by Philemon Holland. 350 copies for sale. Published April 8, 1905. Thin 8vo, price, \$3.00, net. A few copies remain.

SIONS SONETS

By Francis Quarles. 400 copies for sale. Published April 26, 1905. Square 18mo, price, \$4.00, net. A few copies remain.

**BOOKS TO BE COMPLETED IN THE AUTUMN OF 1905****A SENTIMENTAL JOURNEY**

By Laurence Sterne. 300 copies for sale. 8vo, price, \$7.50, net.

THE LOVE POEMS OF JOHN DONNE

Edited by Charles Eliot Norton. 500 copies for sale. Published September 30, 1905. Narrow 16mo, price, \$4.00, net.

**SPECIAL LIMITED EDITIONS**

In this class will be included reprints of rare Americana, bibliographical volumes, and original works in American history and other subjects which may commend themselves for special publication. To these books the same expert supervision of make-up and manufacture will be given that the Riverside Press Editions receive.

**BOOKS ALREADY PRINTED****BIBLIOGRAPHY OF NATHANIEL HAWTHORNE**

Compiled by Nina E. Browne. 500 copies for sale. Published July 1, 1905. Large octavo, with photogravure portrait, price \$5.00, net. A few copies remain.

ALEXANDER HAMILTON

A collection of Facts and Documents relative to the Death of Major-General Alexander Hamilton; with Comments, Orations, Eulogies, etc., by William Coleman, Editor of The Evening Post, New York, 1804; reprinted in a special limited edition, 400 copies, published May 5, 1904. Price, \$4.50, net. Edition exhausted June, 1904.

DOCUMENTS RELATING TO LOUISIANA

- I. The Limits and Bounds of Louisiana, by Thomas Jefferson.
 - II. The Exploration of the Red, the Black, and the Washita Rivers, by William Dunbar.
- Now printed for the first time in a special Limited Edition from the original documents in the collections of the American Philosophical Society. 500 copies, published July 6, 1904. Octavo, with photogravure portraits and a map, price, \$6.00, net. Only a few copies remain.*

TO BE ISSUED IN THE AUTUMN OF 1905

**SAILORS' NARRATIVES OF VOYAGES ALONG THE NEW
ENGLAND COAST, 1524-1624.**

With Notes by George Parker Winship. 400 copies for sale. With maps and title-pages. Octavo, price, \$8.00, net.

Of the foregoing lists the Publishers are still able to supply a very few copies of Montaigne's *Essays*, and Chaucer's *The Parlement of Foules*. Copies can also still be had of Spenser's *Prothalamion* and *Epithalamion*, The History of Oliver and Arthur, Mrs. Pennell's *My Cookery Books*, Documents Relating to Louisiana, Plutarch's *Consolatorie Letter*, Sions Sonets, and the Bibliography of Nathaniel Hawthorne. While the editions last they can be purchased at the original prices as above.

Descriptive circulars showing the various styles of typography of these volumes may be had upon application to the Publishers.

Other interesting titles are in preparation for 1906.

TITLE-PAGE DEVICES USED BY HOUGHTON, MIFFLIN AND COMPANY



PRINTERS in all ages since the invention of their art have been wont to employ distinctive emblematic devices or trade-monograms. Before title-pages were introduced, and in many cases afterward, an inscription or "colophon" appeared on the last page of every book, containing the place or year of its publication, or both, and the name of the press

at which it was manufactured. Dual shields appear on the excellent books published by the firm of Faust and Schöffer. An anchor embraced by a dolphin was the emblem of Aldus; the anchor signifying stability or



slowness, and the dolphin swiftness, the combination presenting symbolically the Aldine legend,

Festina lente,—"Make haste slowly." The father of printing in the English language, William Caxton, decorated his books with a monogram. Iodocus Badius, besides his initials, employed a wood-cut showing the interior of a printing-office, with a hand-press of the period.



In relief upon a handsome window of stained glass, these devices of classic printers greet the visitor as he enters the Park Street office, and upon the same window appears the device adopted by the firm. The old firm of Hurd and Houghton used a monogram designed by Mrs. B. F. Stevens, the



daughter of Mr. Whittingham, proprietor of the famous Chiswick Press, London, who designed most of the typographical ornaments which give distinction to her father's printing office. When Mr. Elihu Vedder published with this firm his accompaniment to "The Rubáiyát of Omar



Khayyám," he furnished for the volume a title-page ornament, representing a boy on the bank of a stream sailing paper boats. On a scroll was "The Riverside Press." The firm asked Mr. Vedder

to repeat this device in a form practicable for ordinary title-pages, and he did so, substituting the motto which had long been in use by the head of the firm, *Tout bien ou rien*, — "Do everything well or do nothing." This emblem began to be used in 1885, but in the fall of that year Mr. Sidney L. Smith, whose decorative work is found in some of the most notable illustrated books, produced another design upon the same general theme, and the Vedder-Smith sketch is now familiar to the public on the books which Houghton, Mifflin and Company publish, either in its form as at first adopted, or as still later simplified by Mr. Bruce Rogers. Its special significance readily appears when one considers that the printing-house which is identified with this firm took its name from its position on the banks of the Charles.

Still further modifications of this device have been made from time to time to meet special exigencies; in which, however, the piping boy has always remained the essential symbol. Representations of several of these designs follow.



INDEX

CATALOGUES
ISSUED BY
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INDEX

	PAGE		PAGE
AARON IN THE WILDSWOODS. Harris.....	61	American Marine. Bates	14
Abandoned Claim, The. Loughead.....	93	American Mechanical Dictionary. Knight..	83
Abbot, The. Scott.....	135	American Men of Letters	7
Abelard and Heloise. Richardson.....	119	American Missionary in Japan, An. Gordon	57
A-Birding on a Bronco. Bailey.....	13	American Navigation. Bates	14
Adams, Charles Francis. Adams	2, 8	American Note-Books. Hawthorne ..	63, 64, 65
Adams, John. Morse.....	8, 104	American Notes. Dickens.....	40
Adams, John, The Statesman. Chamberlain	30	American Poems. Scudder.....	7
Adams, John and Abigail, Familiar Let- ters of.....	3	American Poets Birthday Book. Hayward..	7
Adams, John Quincy. Morse	8, 104	American Prose. Scudder.....	8
Adams, Samuel. Hosmer	8, 73	American Religious Leaders.....	8
Addison, Joseph. Macaulay.....	126	American Revolution, The. Fiske.....	49, 50
Adirondack Stories. Deming.....	40	American Revolution, Historical View of Greene.....	57
Adventures of a Widow, The. Fawcett	48	American Revolution, Reader's Handbook of Winsor.....	170
Adventures of Philip. Thackeray.....	153	American Sonnets. Higginson and Bigelow	69
Adventures of Telemachus. Fénelon.....	48	American Statesmen. Morse	8
Æneid. Virgil. Ballard, Cranch.....	13, 37, 122, 128	American Tariff Controversies. Stanwood..	144
Affair at the Inn, The. Wiggins.....	168	American Traits. Münsterberg.....	105
Afloat and Ashore. Cooper.....	36	American Whist Illustrated.....	163
After-Dinner and Other Speeches. Long....	90	Americans in Process. Woods.....	172
After Noontide. White.....	164	Americans of Recent Times, Famous. Par- ton.....	111
Afternoon in the College Chapel. Peabody	113	Among my Books. Lowell	93, 94
Agamemnon, etc. Browning.....	22	Among the Isles of Shoals. Thaxter	154
Agassiz, Louis. Agassiz.....	4	Amos. Mitchell.....	101
Agatha Page. Henderson.....	67	Ancestors, The, of Peter Atherly, and Other Stories. Harte.....	61
Age of Faith, The. Bradford.....	19	Ancestral Footstep. Hawthorne.....	64
Agnes of Sorrento. Stowe.....	27, 147, 148	Ancient and Modern Greece. Felton.....	48
Agnes Surriage. Byrner.....	26	Ancient Art, History of. Winckelmann....	170
A-Hunting of the Deer. Warner.....	128	Ancient Cities. Wright.....	172
Aids to the Study of Dante. Dinsmore.....	41	Ancient Grudge, The. Pier.....	115
Alaska. Ballou.....	13, 14	Ancient History and Antiquities. De Quincey	40
Alaska, Picturesque. Woodman.....	171	Ancient Mariner, The, etc. Coleridge.....	101
Aldine Classics, The Riverside.....	119	Ancient Rome in the Light of Recent Dis- coveries. Lanciani.....	84
Aldine Series, The Riverside.....	119	Andrew, John A. Pearson.....	112
Alexander. Dodge. Plutarch.....	42, 116, 127	Andrewes, Lancelot. Otley.....	47
Alfieri, Vittorio, Autobiography of. Howells	75	Angelo. Sterne.....	145
Alfred the Great. Hughes.....	75	Animal and Plant Lore. Bergen.....	53
Algonquin Legends of New England. Le- land.....	87	Animal Drawing. Rimmer.....	119
Along the Shore. Lathrop.....	87	Anima Poetæ. Coleridge.....	33
Amateur Spirit, The. Perry.....	113	Anne of Geierstein. Scott.....	135
Ambitious Woman, An. Fawcett.....	48	Anti-Slavery, Labor, and Reform Poems. Whittier.....	166
America, Discovery of. Fiske.....	49	Antigone of Sophocles. Palmer.....	110
America, Equatorial. Ballou.....	13	Antiquary. Scott.....	135
American, The. James.....	76	Apology of Ayliffe, The. Kirk.....	81
American Anthology, An. Stedman.....	145	Apostolic Church, A Sketch of the History of. Thatcher.....	154
American at Oxford, An. Corbin.....	37	Appalachia.....	10
American Authors and their Birthdays. Roe	122, 131	Appalachian Mountain Club, Publications of	10
American Authors, Dictionary of. Adams..	3	Appeal to Life, The. Munger.....	104
American Authors, Selections from the Writ- ings of Eleven.....	122	Applied Christianity. Gladden.....	55
American Authors, Sketches of Twenty.....	122	Applied Perspective. Longfellow.....	93
American Commonwealths.....	6	Arabian Days' Entertainments. Hauff.....	63
American Diplomacy in the Orient. Foster.	52	Arabian Nights' Entertainments.....	10, 122, 129
American Folk-Lore, Journal of.....	52	Arbitration and the Hague Court. Foster ..	52
American Folk-Lore Society, Memoirs of the	53	Archæology, Works on.....	176
American History, Critical Period of. Fiske.	49, 50	Architecture for General Students. Horton	73
American History and its Geographic Condi- tions. Semple.....	139	Architecture in Italy. Cummings.....	38
American History in its Geographical Rela- tions. Winsor.....	170	Arctic Boat Journey, An. Hayes.....	66
American Horsewoman, The. Karr.....	80	Argive Heraeum. Waldstein.....	159
American in Holland, The. Griffis.....	58	Argonauts of North Liberty. Harte.....	62
American Literary Masters. Vincent.....	159	Arithmetic, Intellectual. Colburn.....	33
American Literature. Whipple.....	164	Army Life in a Black Regiment. Higginson	68
American Literature, Masterpieces of.....	97	Arne. Björnson.....	16
American Literature, Primer of. Richardson	119	Art Anatomy. Rimmer.....	119
American Literature, Reader's Handbook of. Higginson and Boynton.....	69	Art, Ancient, History of. Winckelmann....	170
		Art and Artists, Stories of. Clement.....	32

- Art History, Great Epochs in. Hopkin 72
 Art Idea, The. Jarves 78
 Art of Play-Writing. Hennequin 67
 Art of War, History of the. Dodge 42
 Art Series, The Riverside 120
 Art, Sketches of. Jameson 78
 Art, Talks on. Hunt 75
 Art, The Enjoyment of. Noyes 107
 Art Thoughts. Jarves 78
 Art, Works on 176
 Artist-Biographies. Sweetser 149
 Artists of the Nineteenth Century. Clement
 and Hutton 33
 Arts and Science, Congress of 35
 Arts of Life, The. Bowker 17
 As it is in Heaven. Larcom 85
 As Others Saw Him. Jacobs 76
 As the Twig is Bent. Chenery 30
 As You Like It. Shakespeare 127, 130
 Ascuntny Street. Whitney 165
 Aspects of Poetry. Shairp 139
 Astronomer, Reminiscences of an. New-
 comb 106
 Astronomy, The New. Langley 86
 At Daybreak. Stirling 146
 At Home in Italy. Bianciardi 15
 At Sea. Lowell 102
 At Sundown. Whittier 168
 At the Beautiful Gate. Larcom 85
 At the North of Bearcamp Water. Bolles 16
 At the Sign of the Silver Crescent. Prince 117
 Atalanta's Race, etc. Morris 103, 132
 Atlantic Monthly Index 11
 Atlantic Monthly Volumes 11
 Atlantic Portraits 11
 Audrey. Johnston 80
 Aulnay Tower. Howard 73
 Aunt Serena. Howard 73
 Author of Beltraffio, etc. James 76
 Authors (Little Classics). Johnson 79
 Authors and Friends. Fields 48
 Autobiographic Sketches. De Quincey 40
 Autobiographies, Choice. Howells 75
 Autobiography of a Journalist. Stillman 146
 Autocrat of the Breakfast-Table. Holmes 27, 70, 71, 125, 129
 Autographs, Talks about. Hill 69
 Auton House, Recollections of. Hopkin 72
 Autumn. Thoreau 155
 Average Man, An. Grant 57
 Avery. Phelps 114
 Aztec Land. Ballou 13
- BABY BELL, THE LITTLE VIOLINIST, etc.**
 Aldrich 121
 Backlog Studies. Warner 120, 161
 Bacon, Life and Times of. Spedding 143
 Bacon-Shakespeare Question. Allen 6
 Baddeck. Warner 161
 Bahama Songs and Stories. Edwards 53
 Balaam and his Master, etc. Harris 61
 Balance. Smith 142
 Ballads, and Other Verses. Fields 48
 Ballads, English and Scottish (British Poets).
 Child 18
 Ballads, English and Scottish Popular (Cam-
 bridge Edition). Child 27, 31
 Ballads, English and Scottish Popular. Child 31
 Ballads and Lyrics. Lodge 89
 Ballads in Prose, Old. Tappan 149
 Ballads for Little Folk. Cary 29
 Ballads, Lyrics and Sonnets. Longfellow 92
 Ballou's Alaska 14
 Balzac. Saltus 133
 Barker's Luck. Harte 63
 Barnaby Rudge. Dickens 40
 Barry Lyndon. Thackeray 153
 Barrylett, General W. F., Life of. Palfrey 110
 Basket Woman, The. Austin 12
- Battle of the Strong. Parker 111
 Battles of Trenton and Princeton. Stry-
 ker 148
 Bayou Folk. Chopin 30
 Beauties of De Quincey 40
 Beauty of Wisdom, The. DeNormandie 40
 Beckonings for Every Day. Larcom 85
 Beecher, H. W. Abbott 1
 Before the Curfew. Holmes 72
 Before the Dawn. Pimenoff-Noble 107
 Beginnings of New England, The. Fiske 49, 50
 Begum's Daughter, The. Bynner 26
 Being a Boy. Warner 130, 161
 Bell-Ringer of Angel's, The. Harte 63
 Benton, Thomas H. Roosevelt 8, 132
 Beowulf 15, 122
 Betrothed, The. Scott 135
 Better Times. Kirk 82
 Betty Alden. Austin 11
 Betty Leicester. Jewett 78
 Betty Leicester's Christmas. Jewett 78
 Beyond the Gates. Phelps 115
 Beyond the Hills of Dream. Campbell 28
 Bhagavad-Gita, The. Chatterji 15
 Bible Dictionary. Smith 143
 Bible, Riverside Parallel 15
 Bible, Who wrote the. Gladden 55
 Bibliotaph, The, and Other People. Vin-
 cent 159
 Biddy's Episodes. Whitney 164
 Biglow Papers, The. Lowell 27, 120
 Biographical and Historical Essays. De
 Quincey 27, 40
 Biographical Series 15
 Biographical Series, The Riverside 120
 Biographical Stories. Hawthorne 124, 129
 Biography, Books of 178
 Biography, The, of a Baby. Shinn 141
 Biology. Cook 35
 Bird-Lover in the West, A. Miller 99
 Bird-Talk. Whitney 165
 Bird-Ways. Miller 99, 129
 Birds, The First Book of. Miller 99
 Birds, The Second Book of. Miller 100
 Birds and Bees. Burroughs 132, 129
 Birds and Poets. Burroughs 25
 Birds' Christmas Carol, The. Wiggins 168
 Bird's-Eye View of our Civil War, A. Dodge 42
 Birds in the Bush. Torrey 157
 Birds, Land and Game, of New England.
 Minot 100
 Birds of New England and Eastern New
 York. Hoffmann 69
 Birds of Passage, etc. Longfellow 90
 Birds of the Western United States, Hand-
 book of the. Bailey 13
 Birds of Village and Field. Bailey 13
 Birds through an Opera-Glass. Bailey 13, 121
 Birthday Book of American Poets. Hayward 67
 Birthday Books. Emerson, Holmes, Long-
 fellow, Lowell, Whittier. 16, 46, 72, 92, 95, 168
 Bits of Gossip. Davis 39
 Black Curtain, The. Longhead 93
 Black Dwarf, and Legend of Montrose. Scott 135
 Black Gown, The. Hall 59
 Blaine, James G. Stanwood 144
 Bleak House. Dickens 40
 Blindman's World, The. Bellamy 15
 Blithedale Romance. Hawthorne 63, 64, 65
 Blockaded Family, A. Hague 58
 Blomidon to Smoky, From. Bolles 16
 Bodley Books, The. Scudder 137, 138
 Bohemian Papers. Harte 61
 Bonnyborough. Whitney 165
 Book of Fables. Scudder 138
 Book of Famous Verse. Reppier 118, 121
 Book of Folk Stories. Scudder 138
 Book of Legends. Scudder 138
 Book of Little Boys, A. Brown 21

- Book of Love Stories, A. Perry..... 113
 Book of Nature Myths, The. Holbrook.... 69
 Book of Saints and Friendly Beasts. Brown 20
 Books and Libraries, etc. Lowell..... 126
 Books and Men. Repplier..... 118
 Books and their Use. Thayer..... 154
 Boston, Literary Landmarks of. Swift..... 149
 Boston Monday Lectures. Cook..... 35
 Boston Tea Party. Holmes..... 72
 Boston Town. Scudder..... 138
 Boston, Walks and Rides round about. Bacon..... 10
 Boudinot, Elias, Life of. Boudinot..... 16
 Bowditch, H. I. Bowditch..... 17
 Boys at Chequasset. Whitney..... 165
 Boys of Old Monmouth, The. Tomlinson... 157
 Boys of Scrooby, The. Hall..... 59
 Boz, Sketches by. Dickens..... 40
 Brave Little Holland. Griffis..... 58, 121, 129
 Bravo, The. Cooper..... 36
 Brazil, Journey in. Agassiz..... 4
 Bread and Wine. King..... 81
 Breakfast-Table Series. Holmes..... 70, 71
 Breaths of the Better Life. Larcom..... 85
 Bridal March, The. Björnson..... 16
 Bride of Lammermoor. Scott..... 135
 Bride Roses. Howells..... 74
 Bridgman, Laura, Life of. Lamson..... 84
 Briggs, Caroline C. Merriam..... 99
 British Literature, Masterpieces of..... 97
 British Poets..... 18
 Brooks, Phillips. Lawrence..... 86
 Broomstick Train, The. Holmes..... 71
 Browning Courtship, etc. White..... 163
 Browning, Elizabeth Barrett. Stedman.... 101
 Browning Guide-Book. Cooke..... 35
 Browning, Life and Letters of. Orr..... 107
 Browning, Phrase-Book from the Works of. Molineux..... 102
 Browning, Robert. Gosse..... 57
 Bryant, Wm. Cullen. Bigelow..... 7, 15
 Buddha-Fields, Gleanings in. Hearn..... 67
 Buddhism, Esoteric. Sinnett..... 142
 Building of a Brain, The. Clarke..... 31
 Building of the Ship, The, etc. Longfellow. 125
 Bull, Ole, Life of. Bull..... 24
 Bunch of Herbs, A, etc. Burroughs..... 122
 Bunyan, John. Brown..... 21
 Burden of Christopher, The. Converse..... 34
 Burglar who moved Paradise. Ward..... 160
 Burglars in Paradise. Phelps..... 114
 Burlesques. Thackeray..... 152
 Burns, Robert. Carlyle..... 15, 101, 122
 Burr, Aaron, Life of. Parton..... 111
 Bushnell, Horace. Munger..... 104
 Business, Of. Bowker..... 17
 But Yet a Woman. Hardy..... 59
 Butler, Bishop. Spooner..... 47
 Butler in New Orleans. Parton..... 111
 Butterflies, Every-Day. Scudder..... 139
 Butterflies of North America, The. Edwards 44
 Butterflies of the Eastern United States and Canada. Scudder..... 138
 Buying A Horse. Howells..... 102
 By Oak and Thorn. Brown..... 20
 By Shore and Sedge. Harte..... 62
 Byron. Macaulay..... 101

 CABELLS AND THEIR KIN, THE. Brown... 21
 Cæsar. Liddell, Dodge..... 15, 42
 Cain. Lodge..... 89
 Caleb West, Master Diver. Smith..... 142
 Calendar Books, Eight. Browning, Emerson, Hawthorne, Holmes, Longfellow, Lowell, Mrs. Whitney, Whittier 21, 27, 46, 65, 72, 92, 165, 168
 Calhoun, John C. Von Holst..... 8, 159
 California. Royce..... 6
 Cambridge Classics..... 27
 Cambridge Poets..... 27
 Campaign of Chancellorsville, The. Dodge 42
 Cape Cod. Thoreau..... 155
 Cap'n Simeon's Store. Wasson..... 162
 Captain Craig. Robinson..... 130
 Captain Mansana. Björnson..... 16
 Captains of Industry. Parton..... 112, 129
 Carlyle-Emerson Correspondence. Norton 28, 46
 Carlyle, Letters of, to his Youngest Sister.. 28
 Cartier to Frontenac. Winsor..... 170
 Cary, Alice and Phœbe, Memorial of. Clemmer..... 29
 Cass, Lewis. McLaughlin..... 8, 98
 Castilian Days. Hay..... 27, 66
 Castle Dangerous. Scott..... 135
 Cathedral Courtship, A. Wiggin..... 168, 169
 Catherine. Thackeray..... 153
 Caudle's Curtain Lectures. Jerrold..... 120
 Century of American Diplomacy, A. Foster 52
 Century of Charades, A. Bellamy..... 15
 Century of Charades, A Second. Bellamy.. 15
 Century of Charades, A Third. Bellamy.... 15
 Century of Electricity. Mendenhall..... 99
 Century of Indian Epigrams. More..... 103
 Century of Science, A, and Other Essays. Fiske..... 51
 Chainbearer, The. Cooper..... 36
 Chalmers, Thomas. Oliphant..... 47
 Champion, The. Craddock..... 37
 Champlain. Sedgwick..... 120
 Chance Acquaintance, A. Howells..... 27, 73
 Chancellorsville, Campaign of. Dodge..... 42
 Channing, Wm. Ellery. Chadwick. Frothingham..... 29, 54
 Chapters from a Life. Phelps..... 115
 Character and Characteristic Men. Whipple. 164
 Character Building. Jackson..... 76
 Characteristics. Carlyle..... 101
 Characteristics. Russell..... 133
 Characteristics of Women. Jameson..... 78
 Charades, A Century of. Bellamy..... 15
 Charades, A Second Century of. Bellamy.. 15
 Charades, A Third Century of. Bellamy.... 15
 Charcoal Drawing. Allongé..... 6
 Charles XII., History of. Voltaire..... 159
 Charming Sally, The. Otis..... 107
 Chase of St. Castin. Catherwood..... 29
 Chase of the Meteor, The. Bynner..... 26
 Chase, Salmon P. Hart..... 8, 61
 Cheerful Yesterdays. Higginson..... 68
 Cherbury, Earl of, Autobiography of. Howells..... 75
 Chief American Poets of the Nineteenth Century. Page..... 109
 Chief End of Man. Merriam..... 99
 Child, Lydia Maria, Letters of..... 30
 Child-Life. Child-Life in Prose. Whittier.. 128, 130, 168
 Child Harold's Pilgrimage. Byron.... 26, 132
 Childhood (Little Classics). Johnson..... 79
 Childhood in Literature and Art. Scudder.. 137
 Childhood Songs. Larcom..... 85
 Children of Good Fortune, The. Henderson 67
 Children of the Future. Smith..... 142
 Children, the Church, and the Communion, The. Hall..... 59
 Children's and Young People's Books..... 182
 Children's Book. Scudder..... 138
 Children's Crusade, The. Gray..... 57
 Children's Hour, The, etc. Longfellow. 125, 129
 Children's Rights. Wiggin..... 170
 Child's History of England, A. Dickens. 40, 41
 Chimney Corner, The. Stowe..... 148
 China (Oriental Religions). Johnson..... 80
 China, Western. Hart..... 61
 Chocorua's Tenants. Bolles..... 16
 Choice Autobiographies. Howells..... 75
 Choice of Books. Carlyle..... 101
 Chosen Valley, The. Foote..... 52

- Chosroë. Lowell..... 95
 Christ of To-day, The. Gordon..... 56
 Christ Story, The. Tappan..... 149
 Christian Ministry, The. Abbott..... 1
 Christian Ordinances and Social Progress. Fremantle (Noble Lectures.)..... 107
 Christian Philosophy of Life, The. Leeds..... 87
 Christian Religion and Church, General History of. Neander..... 106
 Christian Science, The Integrity of. Whitney..... 165
 Christian Symbols, and Stories of the Saints. Clement and Conway..... 33
 Christian Thought, Continuity of. Allen..... 6
 Christianity and Humanity. King..... 82
 Christianity and Social Problems. Abbott..... 2
 Christianity, Applied. Gladden..... 55
 Christianity, Evolution of. Abbott..... 2
 Christianity, Paganism, etc. De Quincey..... 40
 Christmas Books. Dickens..... 40
 Christmas Carol. Dickens 40, 41, 88, 101, 123, 129
 Christmas Eve and Easter Day, etc. Brown- ing..... 22
 Christmas Stories, etc. Thackeray..... 153
 Christus. Longfellow..... 90, 92
 Cicero in Maine. Dunn..... 42
 Ciphers. Kirk..... 82
 Cities of Paul, The. Wright..... 172
 City Wilderness, The. Woods..... 172
 Civil Government. Fiske..... 59
 Civil War, Bird's-Eye View of. Dodge..... 42
 Clarence. Harte..... 63
 Clarke, James Freeman, Autobiography..... 32
 Classified List of Publications..... 176
 Claudia Hyde. Baylor..... 14
 Clay, Henry. Schurz..... 8, 135
 Claybornes, The. Sage..... 132
 Clerk of the Woods, The. Torrey..... 156
 Clockmaker. Halliburton..... 121
 Club of One, A. Russell..... 133
 Coal and the Coal Mines. Greene..... 57, 121
 Cœur d'Alene. Foote..... 52
 Coleridge, Samuel Taylor, Letters of..... 33
 College Requirements in English..... 142
 Colonel Carter of Cartersville. Smith..... 33
 Colonel Starbottle's Client. Harte..... 63
 Colonial Ballads, Sonnets, and Other Verse. Preston..... 116
 Colonial Dames and Goodwives. Earle..... 42
 Colonial Governors of Rhode Island, Cor- respondence of the..... 34
 Colonial Mobile. Hamilton..... 59
 Colonial Times on Buzzard's Bay. Bliss..... 16
 Colonna, Vittoria. (Biographical Series.) Trollope..... 16
 Columbus. Lamartine, Winsor..... 15, 170
 Come Forth. Phelps and Ward..... 114
 Comedy (Little Classics). Johnson..... 79
 Coming of Arthur, etc. Tennyson..... 128, 132
 Coming of Theodora, The. White..... 163
 Coming of the Tide, The. Sherwood..... 141
 Comments on Dante's Divina Commedia. Ruskin..... 133
 Common Sense in Religion. Clarke..... 31
 Commonwealths, American..... 6
 Compendious History of New England. Pal- frey..... 110
 Compromises. Repplier..... 118
 Conception of Immortality, The. Royce..... 76, 132
 Conciliation with the Colonies. Burke..... 24, 122
 Concord and Merrimack Rivers, A Week on the. Thoreau..... 154
 Condensed Novels. Harte..... 63
 Condensed Novels, Second Series. Harte..... 63
 Conduct as a Fine Art. Gilman and Jack- son..... 55
 Conduct of Life. Emerson..... 44
 Confessions and Criticisms. Hawthorne..... 63
 Confessions of a Frivolous Girl, The. Grant 57
 Confessions of an English Opium-Eater. De Quincey..... 40
 Confessions of Claud, The. Fawcett..... 48
 Confidence. James..... 76
 Conflict with Slavery. Whittier..... 167
 Congress of Arts and Science..... 35
 Congressional Government. Wilson..... 170
 Conjure Woman, The. Chesnut..... 30
 Connecticut. Johnston..... 6, 80
 Conquering Success. Mathews..... 97
 Conscience. Cook..... 35
 Constitution, The Frigate. Hollis..... 70
 Constitutional Ethics of Secession, and "War is Hell." Adams..... 2
 Constitutional History and Government of the United States. Landon..... 86
 Contemporaries. Higginson..... 68
 Content in a Garden. Wheeler..... 163
 Continuity of Christian Thought. Allen..... 6
 Conversations in a Studio. Story..... 146
 Conway, Moncure D., Autobiography, Mem- ories and Reminiscences of..... 34
 Cooper, J. Fenimore. Lounsbury..... 7, 93
 Cooper, Peter. Raymond..... 120
 Corner of Spain, A. Harris..... 61
 Corn Plants. Sargent..... 134
 Corneille. Vincent..... 159
 Corona and Coronet. Todd..... 157
 Correspondence of Colonial Governors of R. I..... 34
 Correspondence with a Child. Goethe..... 56
 Cosmic Philosophy, Outlines of. Fiske..... 50
 Cotter's Saturday Night. Burns..... 122
 Counsel upon the Reading of Books..... 37
 Counsels and Ideals from the Writings of William Oser..... 109
 Counsels of a Worldly Godmother, The. Mather..... 97
 Count Robert of Paris. Scott..... 135
 Counterfeit Presentment. Howells..... 74
 Country By-Ways. Jewett..... 78
 Country Doctor, A. Jewett..... 63
 Country Interlude, A. Hawthorne..... 78
 Country of the Pointed Firs, The. Jewett..... 92, 101, 125
 Courtship of Miles Standish. Longfellow 92, 101, 125
 Courtship of Miles Standish, Dramatized..... 126
 Cranmer, Thomas. Mason..... 47
 Crater, The. Cooper..... 36
 Cressy. Harte..... 61, 63
 Cricket on the Hearth, The. Dickens..... 123, 129
 Critical and Miscellaneous Essays. Carlyle..... 28
 Critical Period of American History, The. Fiske..... 49, 50
 Cromwell. Lamartine, Carlyle..... 16, 102
 Cruises of the "Blake," Three. Agassiz..... 4
 Crusade of the Excelsior, The. Harte..... 61, 63
 Cuba and Back To. Dana..... 38
 Culture and Religion. Shairp..... 139
 Culture, Behavior, Beauty, etc. Emerson 46, 101
 Cup of Trembling, The. Foote..... 52
 Curious Book of Birds, The. Brown..... 20
 Curious Career of Roderick Campbell. Mc- Ilwraith..... 98
 Current Religious Perils. Cook..... 35
 Current Superstitions. Bergen..... 53
 Curtis, George William. Cary..... 7, 29
 Cushman, Charlotte. Stebbins..... 144
 Custom House, The, and Main Street. Hawthorne..... 124
 DAFODILS. Whitney..... 165
 Daisy Miller. James..... 77
 Damsel's Ghost. Byrner..... 26
 Dana, Richard H., Jr., Life of. Adams..... 2
 Dante, Aids to the Study of. Dinsmore..... 41
 Dante's De Monarchia. Henry..... 67
 Dante's Eleven Letters, A Translation of. Latham..... 86

- Danvis Folks. Robinson..... 131
 Danvis Pioneer, A. Robinson..... 131
 Daphne. Sherwood..... 141
 Darmesteter, James, Selected Essays of.... 39
 Darwinism, etc. Fiske..... 51
 Daughter of Eve, A. Kirk..... 82
 Daughter of the Pit, A. Jackson..... 76
 Daughters of the Revolution. Coffin..... 33
 Daughters of the Revolution, Three Little Perry..... 113
 Daughters of Troy, The. Harris..... 60
 David Alden's Daughter. Austin..... 12
 David Copperfield. Dickens..... 40
 Davis, Charles Henry. Davis..... 39
 Davy and the Goblin. Carryl..... 29
 Dawn of Italian Independence. Thayer..... 154
 Day at Laguerre's, A. and Other Days. Smith..... 142
 Day of his Youth, The. Brown..... 19
 Day's Pleasure, A. Howells..... 102
 Dayspring from on High. Cary..... 29
 Dead Doll, The, etc. Vandergrift..... 159
 Dearly Bought. Burnham..... 25
 Deephaven. Jewett..... 78
 Deerslayer. Cooper..... 27, 36
 Delineation, Elementary Practice in. Moore..... 102
 Democracy, and Other Addresses. Lowell 95, 126
 Democracy, Unforeseen Tendencies of. Godkin..... 55
 De Monarchia of Dante. Henry..... 67
 Denis Duval. Thackeray..... 153
 Desert, The, and the Sown. Foote..... 52
 Deserted Village, and Traveller. Goldsmith 88, 101, 124
 Desmond Hundred, The. Austin..... 12
 Despot of Broomsedge Cove, The. Craddock..... 37
 Destiny of Man, The. Fiske..... 51
 Detmold. Bishop..... 16
 Deutscher Hiawatha Primer. Holbrook..... 69
 Development of Religious Liberty in Connecticut, The. Greene..... 58
 Devil's Ford. Harte..... 62
 Diamond Rock, H. M. Sloop. Huntington..... 75
 Diana Victrix. Converse..... 34
 Diary of a Goose-Girl. Wiggins..... 168
 Diary of a Saint. Bates..... 14
 Diary of an Ennuyée. Jameson..... 78
 Diary of Anna Green Winslow. Earle..... 42
 Dickens Dictionary. Pierce and Wheeler..... 41
 Dictionary of American Authors. Adams..... 3
 Dictionary of the Bible. Smith..... 143
 Dictionary of Practical Phonography. Munson..... 105
 Dionysos and Immortality. Wheeler..... 76, 163
 Discovery of America, The. Fiske..... 49
 Dividend to Labor, A. Gilman..... 54
 Divina Commedia. Dante. Longfellow, Norton, Parsons..... 91, 106, 111
 Divina Commedia, Comments on Passages in the. Ruskin..... 133
 Divina Commedia, The Spiritual Sense of Dante's. Harris..... 61
 Divine Force, The, in the Life of the World. McKenzie..... 98
 Dix, Dorothea L., Life of. Tiffany..... 156
 Dr. Breen's Practice. Howells..... 73
 Dr. Grimshawe's Secret. Hawthorne..... 27, 64, 65
 Dr. Latimer. Burnham..... 24
 Dr. Le Baron and his Daughters. Austin..... 12
 Doctor Zay. Phelps..... 114
 Does God send Trouble? Hall..... 59
 Dog of Flanders, A. and The Nürnberg Stove. Ouida..... 107, 127
 Dog's Mission, A. Stowe..... 148
 Dog Watches at Sea. King..... 81
 Doings of the Bodley Family. Scudder..... 137
 Dolliver Romance. Hawthorne..... 64, 65
 Dombey and Son. Dickens..... 40
 Donald Marcy. Phelps..... 114
 Donne, John. Jessopp..... 47
 Doorstep Acquaintance, A. etc. Howells..... 125
 Dorothy and her Friends. Kirk..... 82
 Dorothy Deane. Kirk..... 82
 Dorothy Q., etc. Holmes..... 72
 Douglas, Stephen A. Brown..... 21, 120
 Down the Ravine. Craddock..... 37
 Downreuter's Son, A. Hall..... 59
 Drainage, Sanitary. Waring..... 160
 Dramas of Euripides, Three. Lawton..... 87
 Dramatic Lyrics, etc. Browning..... 22
 Dramatists, Old English. Lowell..... 93
 Dramatists, The English..... 46
 Drawing, Charcoal. Allongé..... 6
 Drawing, Hints for Pupils in. Knowlton..... 83
 Dream Children. Scudder..... 138
 Dred. Stowe..... 27, 147, 148
 Drift from Redwood Camp, A. Harte..... 62
 Drift from Two Shores. Harte..... 62
 Due North. Ballou..... 13
 Due South. Ballou..... 13
 Due West. Ballou..... 13
 Dust. Björnson..... 16
 Dust. Hawthorne..... 63
 Dutch and Quaker Colonies, The. Fiske..... 49, 50
 Dwellers in Five-Sisters Court. Scudder..... 137
 Dynamic of Christianity, The. Chapman..... 30
 EADS, JAMES B. How..... 120
 Early Italian Painters. Jameson..... 78
 Early Renaissance, etc. Hoppin..... 72
 Early Spring in Massachusetts. Thoreau..... 155
 Earth's Surface, Illustrations of the. Glaciers. Shaler and Davis..... 140
 Eastern Tales. Harte..... 61
 Eating, Philosophy of. Bellows..... 15
 Echo Club, The. Taylor..... 149
 Echoes of Greek Idyls. Mifflin..... 99
 Economic and Social History of New England. Weedon..... 163
 Economic Aspects of the Liquor Problem..... 88
 Edge-Tools of Speech. Ballou..... 14
 Edgeworth, Maria, Life and Letters of..... 43
 Ednah and her Brothers. White..... 163
 Education, Of. Bowker..... 17
 Education and the Larger Life. Henderson..... 67
 Educational Books..... 184
 Edwards, Jonathan. Allen..... 8
 Edwin Drood, Mystery of. Dickens..... 40
 Eighteenth Century in Literature and Scholarship. De Quincey..... 40
 El Fureidis. Cummins..... 38
 Eleanor Maitland. Clement..... 33
 Electricity, A Century of. Mendenhall..... 99
 Elegy in a Country Churchyard. Gray..... 101, 124
 Elementary Composition. Webster..... 162
 Elementary Grammar. Webster..... 162
 Elementary Practice in Delineation. Moore..... 102
 Elevator, The. Howells..... 74
 Elia, Essays from. Lamb..... 101
 Eliot, Charles. Eliot..... 43
 Eliot, George. Cooke..... 35
 Eliot, William G. Eliot..... 44
 Elizabeth of England. Shaler..... 140
 Ellwood, Thomas, Autobiography of. Howells..... 75
 Elsie Venner. Holmes..... 27, 70, 71
 Emancipation of Massachusetts, The. Adams..... 2
 Emerson at Home and Abroad. Conway..... 34
 Emerson, Genius and Character of. Sanborn..... 46
 Emerson in Concord. Emerson..... 44
 Emerson-Carlyle Correspondence..... 46
 Emerson-Grimm Correspondence..... 46
 Emerson-Sterling Correspondence..... 46
 Emerson, Ralph Waldo. Cabot, Cooke, Holmes..... 7, 26, 35, 70, 71
 Emerson's Letters to a Friend..... 46
 Eminent Men, Recollections of. Whipple..... 164

- End of an Era, The. Wise..... 171
 Endless Life, The. Crothers..... 38, 76
 England and Holland of the Pilgrims. Dexter..... 40
 England, A Child's History of. Dickens..... 40, 41
 England, History of. Macaulay..... 96
 England, School History of. Larned..... 85
 England, Old. Hoppin..... 73
 England Without and Within. White..... 165
 England's Literature, A Short History of. Tappan..... 149
 England's Story. Tappan..... 149
 English and Scottish Ballads (British Poets) Child..... 18
 English and Scottish Popular Ballads. Child..... 31
 English and Scottish Popular Ballads. (Cambridge Ed.) Child..... 27, 31, 47
 English Authors, Selections from the Writings of Eleven..... 124
 English: Composition and Literature. Webster..... 162
 English Constitution, Origin and Growth of. Taylor..... 150
 English Constitutional History. Taswell-Langmead..... 149
 English Dramatists, The..... 46
 English Dramatists, The Old. Lowell..... 93
 English-Hebrew Lexicon. Robinson..... 130
 English Hours. James..... 77
 English Literature, A Student's History of. Simonds..... 142
 English Note-Books. Hawthorne..... 64, 65
 English Politics in Early Virginia History. Brown..... 20
 English Religious Leaders..... 47
 English Traits. Emerson..... 44
 Enjoyment of Art, The. Noyes..... 107
 Enoch Arden. Tennyson..... 88, 101, 128, 130, 132, 151
 Epic of the Inner Life, The. Genung..... 54
 Epitome of History. Ploetz..... 116
 Equatorial America. Ballou..... 13
 Esoteric Buddhism. Sinnett..... 142
 Essay on Man. Pope..... 101, 127
 Essays for the Day. Munger..... 104
 Essays from Elia. Lamb..... 101
 Essays in Idleness. Repplier..... 118
 Essays in Miniature. Repplier..... 118
 Essays in Philosophy. De Quincey..... 40
 Essays in Puritanism. Macphail..... 96
 Essays on Government. Lowell..... 93
 Essays on Great Writers. Sedgwick..... 139
 Essays, Theological and Literary. Everett..... 48
 Essays, Volumes of..... 187
 Eternalism. Smith..... 142
 Eternal Life, The. Münsterberg..... 105
 Ethnic Trinities. Paine..... 109
 Euripides, Three Dramas of. Lawton..... 87
 Europe, Our Hundred Days in. Holmes..... 70
 Europe, Reconstruction of. Murdock..... 105
 Europeans, The. James..... 76
 Evangeline. Longfellow..... 91, 92, 101, 119, 126, 129
 Evangeline, Illustrations to. Darley..... 39
 Eve of St. Agnes. Keats..... 101
 Eve of the French Revolution, The. Lowell..... 93
 Events and Epochs in Religious History. Clarke..... 32
 Everyday Birds. Torrey..... 157
 Every-Day Butterflies. Scudder..... 139
 Every-Day English. White..... 165
 Every-Day Religion. Clarke..... 32
 Evolution of Christianity. Abbott..... 2
 Evolution of the U. S. Constitution. Kasson..... 81
 Evolution of Trinitarianism. Paine..... 109
 Examples for Elementary Practice in Delineation. Moore..... 102
 Excursions in Art and Letters. Story..... 146
 Excursions. Thoreau..... 155
 Excursions of an Evolutionist. Fiske..... 54
 Exile (Little Classics). Johnson..... 79
 Exotica. Clarke..... 32
 Expansion of Religion, The. Donald..... 42
 Expression, Synthetic Philosophy of. Brown..... 21
 FABLE FOR CRITICS, A. Lowell..... 95, 119, 126
 Fables, Book of. Scudder..... 138
 Fables and Folk Stories. Scudder..... 127, 130
 Fact and Fable in Psychology. Jastrow..... 78
 Facts and Figures. Atkinson..... 11
 Fagots for the Fireside. Hale..... 58
 Fair God, The. Wallace..... 160
 Fair Maid of Perth. Scott..... 135
 Fair Shadow Land. Thomas..... 154
 Faith Gartney's Girlhood. Whitney..... 163
 Falstaff and Equity. Phelps..... 108
 Familiar Allusions. Wheeler..... 163
 Familiar Short Sayings of Great Men. Bent..... 15
 Family Library of British Poetry. Fields and Whipple..... 49
 Family Prayers. Thornton..... 156
 Famous Americans. Parton..... 111
 Famous Painters and Paintings. Shedd..... 140
 Famous Sculptors and Sculpture. Shedd..... 140
 Fanshawe. Hawthorne..... 64
 Far and Near. Burroughs..... 25
 Far Eastern Tropics, The. Ireland..... 76
 Farce of Maitre Pierre Patelin, The. Holbrook..... 70
 Farmer's Boy. Bloomfield..... 102
 Fast and Thanksgiving Days of New England. Love..... 93
 Fate of a Voice. Foote..... 51
 Fate of Mansfield Humphreys. White..... 166
 Faust (Goethe), Translation of. Taylor..... 55
 Favorite Flies. Marbury..... 97
 Fearful Responsibility, A, etc. Howells..... 73
 Federal Judge, The. Lush..... 95
 Federation of the World, The. Trueblood..... 157
 Fellow and His Wife, A. Howard and Sharp..... 73
 Fessenden, William Pitt. Fessenden..... 46
 Feud of Oakfield Creek. Royce..... 133
 Fiammetta. Story..... 146
 Fiction, Books of..... 191
 Fiction, Dictionary of Noted Names of. Wheeler..... 163
 Fields, James T., Biographical Notes of..... 48
 Field of Ethics. Palmer..... 107, 110
 Fields of Dawn, The. Miffin..... 99
 Finney, Charles G. Wright..... 8
 Fire-Bringer, The. Moody..... 102
 Fireside Sphinx, The. Repplier..... 118
 Fireside Travels. Lowell..... 27, 93, 95, 119, 126
 First Book of Birds, The. Miller..... 99
 First Bunker Hill Oration and the Oration on Adams and Jefferson. Webster..... 128, 162
 First Family of Tasajara, A. Harte..... 61, 63
 First Lessons, Intellectual Arithmetic. Colburn..... 33
 First Napoleon, The. Ropea..... 132
 First Republic in America. Brown..... 20
 Fisher Maiden, The. Björnson..... 16
 Fishing with the Fly. Orvis and Cheney..... 107
 Fisk, Wilbur. Prentice..... 8
 Flag on the Hilltop, The. Earle..... 42
 Flies, Favorite. Marbury..... 97
 Flight of a Tartar Tribe. De Quincey..... 40, 123
 Flip; and Found at Blazing Star. Harte..... 62
 Flitting. Howells..... 102
 Flock of Girls, A. Perry..... 113
 Florida Sketch-Book, A. Torrey..... 156
 Flower Beautiful, The. Weed..... 162
 Flower Princess, The. Brown..... 20
 Flowers for the Parlor and Garden. Rand..... 117
 Folk-Lore, Journal of American..... 52
 Folk-Lore Society, Memoirs of the American..... 53

- Folk-Song and Popular Poetry. Williams.. 170
 Folk Stories, The Book of. Scudder..... 138
 Folk-Tales of Angola. Chatelain..... 53
 Fools of Nature. Brown..... 19
 Football. Camp and Deland..... 28
 Footing it in Franconia. Torrey..... 156
 Foot-Path Way, The. Torrey..... 156
 For a Woman. Perry..... 113
 Forbes, John Murray. Hughes..... 53
 Foregone Conclusion, A. Howells..... 73
 Forest Flora of Japan, Notes on. Sargent. 134
 Fortune (Little Classics). Johnson..... 79
 Fortune of the Republic, The, etc. Emerson..... 46, 124
 Fortune's Boats. Yechton..... 172
 Fortune's Fool. Hawthorne..... 63
 Fortunes of Nigel. Scott..... 135
 Foundation of a Creed, The. Lewes..... 88
 Four Georges, etc. Thackeray..... 153
 Four Gospels, The, from a Lawyer's Standpoint. Bennett..... 15
 Four-Handed Folk. Miller..... 100, 121
 Fourteen to One. Phelps..... 115
 Fox, George. Hodgkin..... 47
 Frail Children of the Air. Scudder..... 121, 139
 France, Historical Monuments of. Hunnewell..... 75
 France, Little Tour in. James..... 77
 France under Louis XV. Perkins..... 112
 France under the Regency. Perkins..... 112
 Frank Warrington. Harris..... 61
 Franklin, Benjamin. Franklin, McMaster, More, Morse, Parton..... 7, 8, 53, 98, 104, 111, 120, 124, 129
 Frederica of Bayreuth, Autobiography of. Howells..... 75
 Frederick the Great. Macaulay, Dodge..... 15, 42
 Freedom of Faith. Munger..... 104
 French Academy, The. Vincent..... 159
 French and Italian Note-Books. Hawthorne..... 63, 64, 65
 French Letters and Society in the 17th Century. Vincent..... 159
 French Parnassus, The. Parton..... 112
 French Revolution, Eve of the. Lowell..... 93
 Fresh Fields. Burroughs..... 25
 Friar Jerome's Beautiful Book. Aldrich..... 4
 Fridolin. Schiller..... 101
 Friend or Foe. Child..... 30
 Friendly Letters to Girl Friends. Whitney..... 165
 Friends: A Duet. Phelps..... 114
 Friends Ashore. Jewett..... 78
 Frigate Constitution, The. Hollis..... 70
 Froebel's Gifts. Wiggin and Smith..... 169
 Froebel's Occupations. Wiggin and Smith..... 169
 From Blomidon to Smoky. Bolles..... 16
 From Ponkapog to Pesth. Aldrich..... 4, 5
 From Sandhill to Pine. Harte..... 63
 From Sunset Ridge. Howe..... 73
 From the Garden of Hellas. Perry..... 113
 From the Other Side. Fuller..... 54
 Fromentin, Eugene. Gonse..... 57
 Frontiersmen, The. Craddock..... 37
 Fuller-Ossoli, Margaret. Higginson..... 7, 69
 GABRIEL CONROY. Harte..... 61
 Gallatin, Albert. Stevens..... 8, 145
 Gareth and Lynette. Tennyson..... 128
 Garfield and Education. Hinsdale..... 69
 Garrison, Wm. Lloyd, Life of. Garrison, Johnson..... 54, 79
 Gases, Physical Properties of. Kimball..... 81
 Gates Ajar, The. Phelps..... 115
 Gates Between. Phelps..... 109
 Gawayne and the Green Knight. Lewis..... 88
 Gayworthys, The. Whitney..... 165
 Genesis of the United States. Brown..... 21
 Genius and Character of Emerson. Sanborn..... 46
 Genius in Sunshine and Shadow. Ballou... 14
 Gentle Boy, The. Hawthorne..... 124
 Gentle Breadwinners. Owen..... 108
 Gentle Reader, The. Crothers..... 38
 Gentleman of Leisure, A. Fawcett..... 48
 Gentleman Vagabond, A. Smith..... 142
 Genuine Girl, A. Lincoln..... 88
 Geodesy. Gore..... 57
 Geological Sketches. Agassiz..... 3
 Georgia. Phillips..... 7
 Georgian Bungalow, A. Baylor..... 14
 Geraldine. Hopkins..... 72
 German Household Tales. Grimm..... 58, 124, 129
 Germany. De Staël..... 40
 Gettysburg Speech, etc. Lincoln..... 88, 125
 Gibbon, Edward, Autobiography of. Howells..... 75
 Giles Corey. Longfellow..... 126
 Giorgio. Sterne..... 145
 Girl Graduate, A. Woolley..... 172
 Girls and Women. Paine..... 109, 121
 Glaciers. Shaler and Davis..... 140
 Gleanings in Buddha-Fields. Hearn..... 67
 Glimpses of Unfamiliar Japan. Hearn..... 67
 God's Education of Man. Hyde..... 75
 Goethe. Carlyle..... 101
 Goethe's Life, Story of. Lewes..... 27, 88
 Gold Bug, The, etc. Poe..... 116, 127
 Golden Arrow, The. Hall..... 59
 Golden Days of the Renaissance in Rome. Lanciani..... 83
 Golden Goose, The. Tappan..... 149
 Golden Gossip, A. Whitney..... 165
 Golden Justice, The. Bishop..... 16
 Golden Legend. Longfellow..... 92, 126
 Goldoni, Carlo, Autobiography of. Howells..... 75
 Goldsmith, Oliver. Macaulay, Irving..... 125, 126
 Golf. Brown..... 21
 Gondola Days. Smith..... 142
 Good-bye, Proud World. Kirk..... 81
 Good Word for Winter, A. Lowell..... 102
 Gospel of Paul, The. Everett..... 48
 Gospels, The Four, from a Lawyer's Standpoint. Bennett..... 15
 Government, Essays on. Lowell..... 93
 Government, The, of the American People. Strong and Schafer..... 148
 Governments and Parties in Continental Europe. Lowell..... 93
 Grandfather's Chair. Hawthorne. 63, 65, 124, 129
 Grandmother's Story. Holmes..... 72, 125, 129
 Grant, Ulysses S. Allen..... 120
 Gray, Asa, Letters of..... 57
 Gray Champion, etc. Hawthorne..... 120
 Great Adventure, The. Lodge..... 89
 Great Captains. Dodge..... 42
 Great Epochs in Art History. Hoppin..... 72
 Great Expectations. Dickens..... 40
 Great Love, A. Burnham..... 24
 Great Poets of Italy, The. Kuhns..... 83
 Greece, Lectures on. Felton..... 48
 Greek and English New Testament Lexicon. Robinson..... 130
 Greek Art on Greek Soil. Hoppin..... 72
 Greek Folk Stories, Old. Peabody..... 112, 127
 Greek Idyls, Echoes of. Mifflin..... 99
 Greek Lines, and Other Architectural Essays. Van Brunt..... 159
 Greek Literature, Masterpieces of..... 97
 Greek Poetry, Growth and Influence of Classical. Jebb..... 78
 Greek Poets in English Verse. Appleton..... 10
 Greeley, Horace, Life of. Parton..... 111
 Green Shay, The. Wasson..... 162
 Greene, Nathanael, Life of. Greene..... 57
 Grimm-Emerson Correspondence..... 46
 Grimm Tales made Gay. Carryl..... 29
 Growth and Influence of Classical Greek Poetry. Jebb..... 78
 Guardian Angel, The. Holmes..... 70

- Guenn. Howard.....27, 73
 Guide to Birds of New England and Eastern
 New York. Hoffmann..... 69
 Guide of Conversation in Portuguese and
 English..... 28
 Guide-Book to Robert Browning. Cooke... 35
 Gulliver's Voyage to Brobdingnag. Swift...128, 130
 Gulliver's Voyage to Lilliput. Swift...128, 130
 Gustavus Adolphus. Dodge..... 42
 Guy Mannering. Scott..... 135
 Gymnastics, Home. Angerstein and Eck-
 ler..... 10
 Gypsies, The. Leland..... 87
- H. M. SLOOP DIAMOND ROCK. Huntington 74
 Half a Century with Judges and Lawyers.
 Willard..... 170
 Half Century in Salem, A. Silsbee..... 142
 Half-Hearted, The. Buchan..... 24
 Hamilton, Alexander. Conant, Lodge, 8, 34, 89, 120
 Hamlet. Shakespeare..... 127
 Hammersmith. Severance..... 139
 Handbook of Art. Clement..... 32
 Handbook of Birds of the Western United
 States. Bailey..... 13
 Handbook of Legendary and Mythological
 Art. A. Clement..... 32
 Handbook of Universal Literature. Botta.. 16
 Handful of Lavender, A. Reese..... 118
 Hanging of the Crane, The. Longfellow... 92
 Hannibal. Arnold, Dodge..... 15, 42
 Hap-Hazard. Field..... 48
 Happy Boy, A. Björnson..... 16
 Happy Dodd. Cooke..... 35
 Happy-Go-Lucky. Harris..... 61
 Hard Times. Dickens..... 40
 Harmony of the Four Gospels in English.
 Robinson..... 130
 Harmony of the Four Gospels in Greek.
 Robinson..... 130
 Harris, Townsend. Griffis..... 58
 Harte, Bret. Merwin..... 7
 Hawthorne, Nathaniel. Fields, Woodberry.
 7, 102, 171
 Hawthorne, Nathaniel. Bibliography of.
 Browne..... 21
 Hawthorne and his Wife. Hawthorne..... 63
 Hawthorne, and Other Poems. Stedman... 145
 Hawthorne, Memories of. Lathrop..... 87
 Hawthorne, Study of. Lathrop..... 87
 Hawthorne Centenary, The..... 66
 Hayne-Webster Debate..... 125, 162
 He and She. Story..... 147
 Headsman, The. Cooper..... 36
 Heart of Mid-Lothian. Scott..... 135
 Heart of the Doctor, The. Foster..... 53
 Heart of the Road, The, and Other Poems.
 Branch..... 19
 Heart of the Weed, The. Perry..... 113
 Heartsease and Rue. Lowell..... 95
 Heat as a Form of Energy. Thurston... 156
 Hebrew Lexicon. Gesenius and Robinson... 130
 Hebrews, The Life and Literature of the An-
 cient. Abbott..... 1
 Hedged In. Phelps..... 114
 Heidenmauer, The. Cooper..... 36
 Hell. Dante. Norton..... 106
 Helpers, The. Lynde..... 95
 Henderson. Young..... 172
 Henry Esmond. Thackeray..... 128, 153
 Henry V. Shakespeare..... 127
 Henry, Patrick. Tyler..... 8, 158
 Her Letter. Harte..... 62
 Her Sixteenth Year. Brown..... 21
 Herbert, George. Works of..... 67
 Heredity. Cook..... 35
 Heretics of Yesterday, Some. Herrick... 68
 Heritage, The. Stevenson..... 145
 Heritage of Dedlow Marsh, The. Harte... 63
- Hermione, etc. Sill..... 141
 Hermitage, The, etc. Sill..... 141
 Heroes of the Storm. O'Connor..... 107
 Heroism (Little Classics). Johnson..... 79
 Hezekiah's Wives. French..... 53
 Hiawatha, The Song of. 'Longfellow, 90, 91, 126
 Hiawatha, The Song of, Dramatized. Hol-
 brook..... 69, 125
 Hiawatha Primer. Holbrook..... 69, 125
 High-Lights. Field..... 48
 High Noon. Brown..... 19
 Hill Towns of Italy. Williams..... 170
 Hints for Pupils in Drawing and Painting.
 Knowlton..... 83
 His Daughter First. Hardy..... 59
 His Vanished Star. Craddock..... 37
 Historical and Political Essays. Lodge..... 89
 Historical Monuments of France. Hunne-
 well..... 75
 Historical View of the Revolution. Greene. 57
 History, Books of..... 196
 History of Architecture in Italy. Cummings. 38
 History of Our Country. Richardson..... 119
 History of the Art of War, A. Dodge..... 42
 History of the Presidency, A. Stanwood... 144
 Hitherto. Whitney..... 164
 Holiday and Gift Books..... 198
 Holland, Brave Little, and What She Taught
 Us. Griffis..... 58, 121, 129
 Holland, Young People's History of. Griffis 58
 Holmes, Oliver Wendell. Crothers, Morse
 7, 38, 103
 Holy-Tides. Whitney..... 165
 Home as Found. Cooper..... 36
 Home Ballads. Taylor..... 149
 Home Gymnastics. Angerstein and Eckler. 10
 Home Idyl, A. Trowbridge..... 158
 Homespun Varns. Whitney..... 164
 Homeward Bound. Cooper..... 36
 Hopeless Case, A. Fawcett..... 48
 Hopkins, Mark. Carter..... 76
 Horse-Leech's Daughters, The. Jackson... 80
 Horsewoman, American. Karr..... 159
 Hôtel de Rambouillet. Vincent..... 148
 House and Home Papers. Stowe..... 48
 House at High Bridge, The. Fawcett..... 48
 House Behind the Cedars, The. Chesnut... 30
 House of a Merchant Prince. Bishop..... 16
 House of the Seven Gables, The. Hawthorne
 27, 63, 64, 65, 124, 129
 Houseboat on the Nile, Our. Bacon..... 13
 Household Books..... 200
 Household Education. Martineau..... 97
 Household Papers and Stories. Stowe..... 147
 Houston, Sam, and the War of Independ-
 ence in Texas. Williams..... 170
 How Much is Left of the Old Doctrines?
 Gladden..... 55
 How the Old Horse won the Bet. Holmes. 72
 How to Tell Stories to Children. Bryant... 23
 Howe, Julia Ward, Reminiscences of..... 73
 Huckleberries. Cooke..... 35
 Human Destiny in the Light of Revelation.
 Weir..... 163
 Human Immortality. James..... 77
 Humanity (Little Classics). Johnson..... 79
 Humorous Poetry of the English Language.
 Parton..... 112
 Hutchinson, Thomas, Life of. Hosmer.... 73
 Hymns of the Faith. Harris, Tucker, and
 Glezen..... 60
 Hyperion and Kavanagh. Longfellow... 27, 91, 92
- IDEA OF GOD, THE. Fiske..... 51
 Ideas of the Apostle Paul, The. Clarke.... 32
 Idyl of Work, An. Larcom..... 85
 Idylls of the King. Tennyson..... 132, 152
 Iliad. Homer. Bryant, Pope..... 23, 122, 127
 Illinois. Finley..... 7, 49

- Illustrations of the Earth's Surface. Shaler 140
 Imitation of Christ, Of the. A Kempis.... 81
 Immanence of God, The. Bowne..... 17
 Immortality and the New Theodicy. Gordon. 56, 76
 Immortality, The Conception of. Royce. 76, 132
 Immortality, Science and. Osler..... 76, 100
 Immortality, The Witness to. Gordon..... 56
 Imperial Christ, The. Coyle..... 37
 Imperial Island, The. Hunnewell..... 75
 Imported Bridegroom, The. Cahan..... 26
 Impressions of Spain. Lowell..... 95
 Improvisatore, The. Andersen..... 10, 27
 In a Club Corner. Russell..... 133
 In a Hollow of the Hills. Harte..... 61, 63
 In and Out of Doors with Charles Dickens.
 Fields..... 101
 In Exile. Foote..... 52
 In Memoriam. Tennyson..... 101, 132, 152
 In Memoriam, Tennyson's. Genung..... 54
 In Nesting Time. Miller..... 99
 In New England Fields and Woods. Robin-
 son..... 131
 In our Convent Days. Repplier..... 118
 In Spain and Portugal. Andersen..... 10
 In Sunshine Land. Thomas..... 154
 In the Brave Days of Old. Hall..... 154
 In the Carquinez Woods. Harte..... 61, 62
 In the Cheering-Up Business. Lee..... 87
 In the Clouds. Craddock..... 37
 In the Days of Giants. Brown..... 20, 122
 In the Dozy Hours. Repplier..... 118
 In the Hands of the Redcoats. Tomlinson. 157
 In the Land of the Gods. Bacon..... 12
 In the Lena Delta. Melville..... 98
 In the Levant. Warner..... 160
 In the Tennessee Mountains. Craddock... 37
 In the Wilderness. Warner..... 161
 In the Young World. Thomas..... 154
 Index to Periodical Literature. Poole..... 136
 India (Oriental Religions). Johnson..... 80
 India, the Pearl of. Ballou..... 43
 Indian Epigrams, A Century of. More..... 103
 Indian Giver, An. Howells..... 74
 Indian Summer. Howells..... 73
 Indiana. Dunn..... 6, 42
 Indoor Studies. Burroughs..... 25
 Inequality and Progress. Harris..... 60
 Inferno, Dante's. Longfellow, Norton, Par-
 sons..... 91, 106, 111
 Ingersoll Lectures, The..... 76
 Integrity of Christian Science, The. Whitney 165
 Intellect (Little Classics). Johnson..... 79
 Intellect, Natural History of, etc. Emerson 44, 45
 Intellectual Arithmetic. Colburn..... 33
 Interludes, Lyrics and Idyls from Tennyson. 152
 Interpretation of Nature. Shaler..... 140
 Intimations of Immortality. Wordsworth... 128
 Into His Marvellous Light. Hall..... 59
 Inverted Torch, The. Thomas..... 154
 Iowa. Shaw..... 7, 140
 Ireland's Story. Johnston..... 80
 Irish Sketch Book, etc. Thackeray..... 153
 Irving, Washington. Boynton, Warner 7, 120, 161
 Is Polite Society Polite? etc. Howe..... 73
 Isidro. Austin..... 12
 Island Garden, An. Thaxter..... 153
 Isles of Shoals. Jenness..... 78
 Isles of Shoals, Among the. Thaxter..... 154
 Italian Architecture. Cummings..... 38
 Italian Independence, Dawn of. Thayer... 154
 Italian Journeys. Howells..... 73, 74
 Italian Painters, Early. Jameson..... 78
 Italian Popular Tales. Crane..... 37
 Italy, A Short History of. Sedgwick..... 139
 Italy, Architecture in. Cummings..... 38
 Italy, At Home in. Bianciardi..... 15
 Italy, The Great Poets of. Kuhns..... 83
 Italy, The Hill Towns of. Williams..... 170
 Italy, Journey into. Montaigne..... 102
 Italy, Notes of Travel and Study in. Norton 106
 Italy, Pictures from. Dickens..... 49
 Italy, Six Months in. Hillard..... 69
 Ivanhoe. Scott..... 27, 127, 130, 135
 JACK THE FISHERMAN. Phelps..... 115
 Jack Tier. Cooper..... 36
 Jackanapes, and The Brownies. Ewing... 48, 124
 Jackson, Andrew. Brown, Parton, Sumner
 8, 21, 111, 120, 149
 Jackson, Dr. James, Memoirs of. Put-
 nam..... 117
 Jaconetta. Davis..... 39
 Japan, Forest Flora of. Sargent..... 134
 Japan, Glimpses of Unfamiliar. Hearn... 67
 Japan: In History, Folk-Lore, and Art.
 Griffis..... 58, 121
 Japan, Occult. Lowell..... 95
 Japan, Pictorial Arts of. Anderson..... 10
 Japanese Girls and Women. Bacon..... 13, 121
 Japanese Interior, A. Bacon..... 13, 129
 Java: The Pearl of the East. Higginson 68, 121
 Javelin of Fate, A. Lincoln..... 88
 Jay, John. Pellew..... 8, 112
 Jeannette, Voyage of the. De Long..... 39
 Jefferson, Thomas. Morse, Parton, Merwin
 8, 104, 111, 120
 Jersey Boy in the Revolution, A. Tomlinson 157
 Jesus' Way. Hyde..... 75
 Jewel. Burnham..... 24
 Jewel's Story Book. Burnham..... 24
 Joan of Arc. Michelet, Lowell..... 16, 93, 123
 Joan of the Alley. Bartlett..... 14
 John Bodewin's Testimony. Foote..... 52
 John Gilpin. Cowper..... 124
 John Kenadie. Saunders..... 135
 John Leech. Brown..... 21
 John Percyfield. Henderson..... 67
 John Ward, Preacher. Deland..... 39
 Johnson, Samuel. Macaulay..... 126
 Jones, Paul. Hapgood..... 120
 Journal of American Folk-Lore..... 52
 Journalism and Literature. Boynton..... 19
 Journalist, Autobiography of a. Stillman... 146
 Journey in Brazil. Agassiz..... 4
 Journey into Italy. Montaigne..... 102
 Juan and Juanita. Baylor..... 14
 Judas Maccabaeus, etc. Longfellow..... 91
 Judgment of Socrates, The. Plato. More.
 115, 126, 127
 Judith and Holofernes. Aldrich..... 4
 Judith of Bethulia. Aldrich..... 4
 Juggler, The. Craddock..... 37
 Julius Caesar. Shakespeare..... 127, 139
 Just How. Whitney..... 165
 Juvenile Books. See Children's and Young
 People's Books..... 182
 KANSAS. Spring..... 6, 144
 Kavanagh. Longfellow..... 27, 92
 Kenilworth. Scott..... 135
 Kentucky. Shaler..... 6, 140
 Kindergarten Principles and Practice. Wig-
 gin and Smith..... 169
 King Arthur and the Table Round. Newell 106
 King of Folly Island. Jewett..... 6, 78
 King of the Golden River, The. Ruskin... 127
 King of the Town, The. Mackubin..... 96
 King's End. Brown..... 19
 King's Jester, The, and Other Short Plays.
 Dugan..... 42
 Knave of Hearts, The. Grant..... 57
 Knights in Fustian. Brown..... 21
 Knitters in the Sun. Thanet..... 154
 Koheleth, Words of. Genung..... 54
 Kokoro. Hearn..... 67
 Kristy's Queer Christmas. Miller..... 99
 Kristy's Surprise Party. Miller..... 99
 Kwaidan. Hearn..... 67

- LABOR. Cook..... 35
 Lad's Love, A. Bates..... 14
 Ladder of Fortuna. Bay. or..... 14
 Lady Geraldine's Courtship. Mrs. Browning..... 101
 Lady of Fort St. John, The. Catherwood..... 29
 Lady of the Aroostook, The. Howells..... 73
 Lady of the Lake. Scott..... 121, 127, 130, 132, 137
 L'Allegro, Il Penseroso, etc. Milton..... 101, 126
 Lamplighter, The. Cummins..... 38
 Lamps and Paths. Munger..... 104
 Land-Birds and Game-Birds of New England. Minot..... 100
 Land of Little Rain, The. Austin..... 12
 Land of the Lingering Snow. Bolles..... 16
 Lands of Scott. Hunnewell..... 75
 Language Lessons from Literature. Webster..... 162
 Lanier, Sidney. Mims..... 100
 Larcom, Lucy: Life, Letters, and Diary. Addison..... 3
 Lars. Taylor..... 128
 Last Assembly Ball, The. Foote..... 52
 Last Leaf, The. Holmes..... 71
 Last of the Mohicans. Cooper..... 27, 36, 122, 129
 Last Refuge, The. Fuller..... 54
 Later Lyrics. Aldrich..... 4
 Later Poems. Chadwick..... 29
 Latimer, Hugh. Carlyle..... 47
 Latin Literature, Masterpieces of..... 97
 Latin Poetry. Tyrell..... 158
 Laughter (Little Classics). Johnson..... 79
 Lancelot and Elaine. Tennyson..... 132
 Law Books..... 200
 Lawrence, Amos A. Lawrence..... 86
 Laws of Daily Conduct. Gilman..... 54
 Lay of the Bell. Schiller..... 101
 Lay of the Last Minstrel. Scott..... 127, 132, 136
 Lays of Ancient Rome. Macaulay..... 102, 126
 Lays of the Scottish Cavaliers. Aytoun..... 102
 Leaflets. Holmes, Longfellow, and Whittier. Hodgdon..... 125, 126, 128
 Leather-Stocking Tales. Cooper..... 36
 Led-Horse Claim, The. Foote..... 52
 Lee at Appomattox, etc. Adams..... 2
 Leech, John. Brown..... 21, 101
 Legatee, The. Smith..... 142
 Legend of Montrose. Scott..... 135
 Legendary and Mythological Art, Handbook of. Clement..... 32
 Legends, The Book of. Scudder..... 127, 138
 Legends and Lyrics. Whittier..... 168
 Legends of the Madonna. Jameson..... 78
 Legends of the Monastic Orders. Jameson..... 78
 Legends of New England. Hawthorne..... 102
 Legends of the Province House. Hawthorne..... 102, 110
 Legislative Aspects of the Liquor Problem..... 88
 Leisure Hours among the Gems. Hamlin..... 59
 Leland, Charles Godfrey. Pennell..... 112
 Lena Delta, In the. Melville..... 98
 Lesley Chilton. White..... 163
 Leslie Goldthwaite. Whitney..... 165
 Lesson in Love, A. Kirk..... 82
 Letters and Social Aims. Emerson..... 44, 45
 Letters from the Dead to the Dead. Lector..... 87
 Letters to Washington. Hamilton..... 59
 Lewis and Clark. Lighton..... 120
 Liberal Living upon Narrow Means. Herrick..... 67
 Library Notes. Russell..... 133
 Lieutenant-Governor, The. Carryl..... 29
 Lieutenant under Washington, A. Tomlinson..... 157
 Life (Little Classics). Johnson..... 79
 Life and Death of Cardinal Wolsey, The. Cavendish..... 29
 Life and Letters of Paul the Apostle. Abbott..... 1
 Life and Literature of the Ancient Hebrews, The. Abbott..... 1
 Life Everlasting. Fiske..... 51, 76
 Life of Nancy, The. Jewett..... 78
 Life of Our Lord in Art. Hurll..... 75
 Life of the Spirit in the Modern English Poets. Scudder..... 139
 Lighter Hours. Thackeray..... 102
 Light of Day, The. Burroughs..... 25
 Lighthouse Village. Sibley..... 142
 Light of the World, The. Ward..... 160
 Light on the Hidden Way..... 88
 Lilliput Classics..... 88
 Lili among Thorns, The. Griffis..... 58
 Lincoln, Abraham. Morse, Schurz, 8, 104, 127, 135
 Lionel Lincoln. Cooper..... 36
 Liquor Problem, Aspects of the..... 88
 Listener in Babel, A. Scudder..... 139
 Literary Criticism. De Quincey..... 40
 Literary Landmarks. Burt..... 26
 Literary Landmarks of Boston. Swift..... 149
 Literary Reminiscences. De Quincey..... 40
 Literary Remains..... 76
 Literary Values. Burroughs..... 25
 Literature and Life. Whipple..... 164
 Literature in School. Scudder..... 127
 Literature of Age of Elizabeth, The. Whipple..... 27, 164
 Literature, English, A Student's History of. Simonds..... 142
 Literature, Talks on the Study of. Bates..... 13
 Little Brothers of the Air. Miller..... 99
 Little Chevalier, The. Davis..... 39
 Little Classics. Johnson..... 79
 Little Daffydowdilly, etc. Hawthorne..... 124
 Little Dorrit. Dickens..... 40
 Little Fig-Tree Stories, The. Foote..... 52
 Little-Folk Lyrics. Sherman..... 141
 Little Girl of Long Ago, A. White..... 163
 Little Helpers. Vandergrift..... 159
 Little Miss Phoebe Gay. Brown..... 21
 Little Mr. Thimblefinger. Harris..... 61
 Little Pussy Willow. Stowe..... 148
 Little Tour in France, A. James..... 77
 Little Violinist, The. Aldrich..... 4
 Lochiel's Warning. Campbell..... 122
 Locke and Sydenham. Brown..... 21
 Locksley Hall. Tennyson..... 101
 Locusts and Wild Honey. Burroughs..... 25
 Log of a Cowboy, The. Adams..... 2
 Lois Mallet's Dangerous Gift. Lee..... 87
 Lonely O'Malley. Stringer..... 148
 Lonesomest Doll. Brown..... 20
 Long Will. Converse..... 34
 Longfellow, H. W. Higginson, Longfellow, Underwood..... 7, 69, 93, 158
 Longfellow Night, A. O'Keefe..... 126
 Looking Backward. Bellamy..... 15
 Looking toward Sunset. Child..... 30
 Lord's Lay, The. Chatterji..... 15
 Lord's Prayer, The. Gladden..... 55
 Louie's Last Term at St. Mary's. Harris..... 61
 Louisiana. Phelps..... 114
 Louisiana Folk-Tales. Fortier..... 53
 Love (Little Classics). Johnson..... 79
 Love in a Cloud. Bates..... 14
 Love — or a Name. Hawthorne..... 63
 Love Songs, Nine, and a Carol. Wiggins..... 169
 Loveliness. Phelps..... 115
 Lover of Truth, A. White..... 163
 Loves of the Poets. Jameson..... 78
 Lowell, James Russell. Greenleaf, Hale, Scudder, Underwood..... 8, 58, 137, 158
 Lucile. Meredith..... 99
 Luck of Roaring Camp, The. Harte..... 61, 63, 119
 Luther (Biographical Series). Bunsen..... 15
 Lyman, Anne Jean. Lesley..... 87
 Lyrical Poems (Little Classics). Johnson..... 79
 Lyrics of Joy. Sherman..... 141
 Lyrics for a Lute. Sherman..... 141

- MABEL MARTIN.** Whittier..... 128
Macbeth. Shakespeare..... 127
Madcap Cruise, A. Bates..... 14
Madison, Dolly, Memoirs of..... 96
Madison, James. Gay..... 8, 54
Madonna of the Tubs, The. Phelps..... 115
Madonna, Legends of the. Jameson..... 78
Magic of the Horse-Shoe, The. Lawrence..... 87
Magnhild. Björnson..... 16
Mahomet (Biographical Series). Gibbon..... 16
Maine, Woods and Lakes of. Hubbard..... 75
Maine Woods. Thoreau..... 155
Maitre Pierre Patelin, The Farce of. Holbrook..... 70
Making and the Unmaking of the Preacher, The. Tucker..... 157
Malta, The Story of. Ballou..... 13
Man Story, A. Howe..... 73
Man who was Guilty, The. Loughead..... 93
Manliness of Christ. Hughes..... 75
Mannerings, The. Brown..... 19
Manning, Cardinal. Hutton..... 47
Manual of Trees, A. Sargent..... 134
Marble Faun, The. Hawthorne, 27, 63, 64, 65, 102, 124
Marching with Gomez. Flint..... 51
Margaret Smith's Journal, etc. Whittier..... 167
Margaret Warrener. Brown..... 19
Marjorie Daw. Aldrich..... 4, 5, 27, 119
Marjorie Fleming. Brown..... 21, 88, 101
Marjorie's Quest. Lincoln..... 88
Marlowe. Peabody..... 112
Marm Lisa. Wiggins..... 169
Marmion. Scott..... 132, 137
Marmontel, François, Autobiography of. Howells..... 75
Marriage. Cook..... 35
Marrow of Tradition, The. Chesnut..... 30
Mars. Lowell..... 95
Marsh Island, A. Jewett..... 78
Marshall, John. Magruder, Thayer..... 8, 97, 120
Martin Chuzzlewit. Dickens..... 40
Martyrs' Idyl, The, etc. Guiney..... 58
Maruja. Harte..... 61, 62
Maryland. Browne..... 6, 21
Masks, Heads, and Faces. Emerson..... 44
Masque of Judgment, The. Moody..... 102
Massachusetts. Channing..... 7, 30
Massachusetts, Early Spring in. Thoreau..... 155
Massachusetts, Emancipation of. Adams..... 2
Massachusetts History, Three Episodes of. Adams..... 3
Massachusetts: Its Historians and its History. Adams..... 3
Massachusetts Reports. Allen, Browne, Lathrop..... 97
Master and Men. Wright..... 172
Master Humphrey's Clock. Dickens..... 40
Master of the Magicians, The. Phelps and Ward..... 114
Masterpieces of American Literature...... 97
Masterpieces of British Literature...... 97
Masterpieces of Greek Literature...... 97
Masterpieces of Latin Literature...... 97
Mate of the Daylight, The, etc. Jewett..... 78
Mater Coronata. Stedman..... 145
Matrimonial Bureau, The. Wells and Taber..... 163
Maud. Tennyson..... 101
Maud Muller. Whittier..... 128
May-Flower, The, and her Log. Ames..... 9
Meadow Grass. Brown..... 19
Mechanical Dictionary. Knight..... 83
Medea. Harris..... 60
Medical Books...... 200
Medical Essays. Holmes..... 70
Melodies of Verse. Taylor..... 149
Memorial of Alice and Phoebe Cary. Clemmer..... 29
Memoirs of a Revolutionist. Kropotkin..... 83
Memoirs of Loves of the Poets. Jameson..... 78
Memoirs of the Early Italian Painters, Jameson..... 78
Memorial and Biographical Sketches. Clarke..... 32
Men and Letters. Scudder..... 137
Men of Letters, American...... 7
Men, Women, and Ghosts. Phelps..... 115
Mercedes. Aldrich..... 4
Mercedes of Castile. Cooper..... 36
Merchant of Venice, The. Shakespeare..... 127
Mere Literature, and Other Essays. Wilson..... 170
Merlin, and Sir Balin. Malory..... 97, 126
Mesmerism, Rationale of. Sinnett..... 142
Message of Christ to Manhood (The Noble Lectures)...... 107
Methods of Industrial Peace. Gilman..... 54
Methods of Study in Natural History. Agassiz..... 4
Michigan. Cooley..... 6, 35
Middleboro, Mass., A History of. Weston..... 163
Midsummer Madness, A. Kirk..... 81
Midsummer Night's Dream, A. Shakespeare..... 128
Miles Wallingford. Cooper..... 36
Millet, Jean-François. Sensier..... 139
Millionaire of Rough-and-Ready. Harte..... 62
Milton. Macaulay..... 101, 126
Mind as a Function of the Organism. Lewes..... 88
Mind, Physical Basis of. Lewes..... 88
Mind, Problems of Life and. Lewes..... 88
Mine and Thine. Coates..... 33
Mingo. Harris..... 60
Minister's Charge, The. Howells..... 73
Minister's Wooing, The. Stowe..... 27, 147, 148
Minnesota. Folwell..... 7, 53
Minor Poems. (Little Classics). Johnson..... 79
Miss Archer Archer. Burnham..... 24
Miss Bagg's Secretary. Burnham..... 25
Miss Brooks. White..... 163
Miss Curtis. Wells..... 163
Miss Ludington's Sister. Bellamy..... 15
Miss Muffet's Christmas Party. Crothers..... 38
Miss Pritchard's Wedding Trip. Burnham..... 24
Mississippi Basin. Winsor..... 170
Mississippi Valley, Short History of. Hosmer..... 73
Mississippi Valley in the Civil War, The. Fiske..... 50
Missouri. Carr..... 6, 29
Missy. Harris..... 61
Mistress of Beech Knoll, The. Burnham..... 25
Mobile, Colonial. Hamilton..... 59
Modern Classics...... 101
Modern Instance, A. Howells..... 73
Molière. Vincent..... 159
Molly Bishop's Family. Owen..... 108
Monastery, The. Scott..... 135
Monastic Orders, Legends of the. Jameson..... 78
Monikins, The. Cooper..... 36
Monitor, The, and the Navy under Steam. Bennett..... 15
Monroe, James. Gilman..... 8, 54
Moonlight Boy, A. Howe..... 73
Moosehead Journal, A. Lowell..... 102
Moral Evolution. Harris..... 60
Mornings in the College Chapel. Peabody..... 112
Morris, Gouverneur. Roosevelt..... 8, 132
Mortal Antipathy, A. Holmes..... 70
Moscheles, Letters to. Mendelssohn..... 98
Mosses from an Old Manse. Hawthorne..... 63, 64, 65
Mother Goose for Grown Folks. Whitney..... 165
Mother Goose's Melodies...... 104
Motley, John Lothrop. Bourne, Holmes, 7, 17, 70, 71
Mott, James and Lucretia. Hallowell..... 59
Mount Desert, A History. Street..... 148
Mountain Maid, The, etc. Proctor..... 117
Mountain Playmates. Albee..... 4
Mouse, The. Howells..... 102
Mr. Jack Hamlin's Mediation, etc. Harte..... 63

- Mr. Rabbit at Home. Harris..... 61
 Mr. Salt. Payne..... 112
 Mr. Tommy Dove, etc. Deland..... 39
 Mrs. Caudle's Curtain Lectures. Jerrold... 120
 Mrs. Skaggs's Husbands. Harte..... 63
 Muhlenberg, Dr. Newton..... 8
 Multitude of Counsellors, A. Larned..... 85
 My Garden Acquaintance. Lowell... 102, 124
 My Hunt after "The Captain." Holmes 102, 125
 My Lady Pokahontas. Cooke..... 35
 My Own Story. Trowbridge..... 158
 My Study Windows. Lowell..... 3, 94
 My Summer in a Garden. Warner..... 119, 161
 My Summer in a Mormon Village. Bailey... 13
 My Wife and I. Stowe..... 147, 148
 My Winter on the Nile. Warner..... 161
 Mycenaean Age, The. Tsountas and Manatt 157
 Mystery (Little Classics). Johnson..... 79
 Mystery of Edwin Drood, The. Dickens... 40
 Mystery of Witch-Face Mountain, The. Craddock..... 37
 Myths and Myth-Makers. Fiske..... 51
 NAMELESS NOBLEMAN, A. Austin..... 12
 Nannie's Happy Childhood. Field..... 48
 Nantucket, Quaint. Bliss..... 16
 Nantucket Scrape. Austin..... 12
 Napoleon. Dodge..... 42
 Napoleon, The First. Ropes..... 132
 Narrative and Critical History of America. Winsor..... 170
 Narrative and Miscellaneous Papers. De Quincey..... 40
 Narrative Poems (Little Classics). Johnson 79
 Nation, The. Mulford..... 104
 National Parks. Our. Muir..... 103
 Native of Winby, A. Jewett..... 78
 Natural History of Intellect. Emerson... 44, 45
 Natural History, Works on..... 210
 Natural History, The Riverside..... 82
 Nature (Little Classics). Johnson..... 79
 Nature, Addresses, etc. Emerson..... 44, 45
 Nature, and Compensation. Emerson... 46, 124
 Nature and Elements of Poetry. Stedman 144, 145
 Nature and Human Nature. Emerson... 44
 Nature Myths, Book of. Holbrook.... 69, 125
 Nature of Goodness. Palmer..... 110
 Nature, The Interpretation of. Shaler... 140
 Nature, Success, Greatness, etc. Emerson 46, 101
 Nature's Diary. Allen..... 6
 Nature's Invitation. Torrey..... 156
 Navaho Legends. Matthews..... 53
 Neesima, Joseph Hardy..... 59
 Neighbor, The. Shaler..... 140
 Nesting Time, In. Miller..... 99
 New Astronomy, The. Langley..... 86
 New Burlesques. Harte..... 63
 New Eldorado, The. Ballou..... 13
 New England, Beginnings of. Fiske..... 49, 50
 New England, Economic and Social History of. Weeden..... 163
 New England, Fast and Thanksgiving Days of. Love..... 93
 New England Ferns. Eastman..... 43
 New England Fields and Woods, In. Robinson..... 131
 New England Girlhood, A. Larcom 85, 121, 129
 New England, History of. Palfrey..... 110
 New Epoch as Developed by the Manufacture of Power, The. Morison..... 103
 New Epoch for Faith, The. Gordon..... 56
 New France and New England. Fiske... 50
 New Guide of the Conversation in Portuguese and English, The. Twain..... 28
 New Hampshire. Sanborn..... 6, 133
 New Jersey. Scott..... 6, 135
 New Life. Dante. Norton..... 106
 New Songs and Ballads. Perry..... 113
 New Tales of Old Rome. Lanciani..... 83
 New Testament, Greek and English Lexicon of the. Robinson..... 130
 New Testament, History of. Reuss..... 118
 New Waggings of Old Tales. Bangs and Sherman..... 14
 New York. Roberts..... 6, 130
 Newcomes, The. Thackeray..... 153
 Next Door. Burnham..... 25
 Nicholas Nickleby. Dickens..... 40
 Niece of Snapshot Harry's, A, etc. Harte. 61
 Nights with Uncle Remus. Harris..... 60
 Nina Gordon. Stowe..... 148
 Nine Love Songs and a Carol. Wiggin.... 169
 Nineteenth Century Questions. Clarke... 32
 No Gentlemen. Burnham..... 24
 No Heroes. Howard..... 73
 Noble Lectures, The..... 107
 Noted Names of Fiction, Dictionary of. Wheeler..... 163
 Notes of Travel in Italy. Norton..... 106
 Notes on the Bacon-Shakespeare Question. Allen..... 6
 Noto. Lowell..... 95
 Numbers and Losses in the Civil War in America. Livermore..... 89
 OAK OPENINGS, THE. Cooper..... 36
 Oberon and Puck. Cone..... 34
 Occident. Cook..... 35
 Occult Japan. Lowell..... 95
 Occult World. Sinnett..... 142
 Odd, or Even? Whitney..... 165
 Oddities in Southern Life. Watterson.... 162
 Ode on a Grecian Urn, etc. Keats..... 125
 Ode to Immortality. Wordsworth..... 128
 Odyssey. Homer. Bryant, Palmer..... 23, 110
 Of Business. Bowker..... 17
 Of Education. Bowker..... 17
 Of Politics. Bowker..... 17
 Of Religion. Bowker..... 17
 Of the Imitation of Christ. A Kempis.... 81
 Off the Highway. Smith..... 142
 Ohio. King..... 6, 81
 Old Ballads in Prose. Tappan..... 149
 Old China. Lamb..... 125
 Old Colony Town, and Other Sketches. Bliss 16
 Old Curiosity Shop. Dickens..... 40
 Old England. Hopkin..... 72
 Old English Dramatists, The. Lowell.... 93
 Old Friends and New. Jewett..... 78
 Old Garden, The, and Other Verses. Deland 39
 Old Greek Folk Stories. Peabody..... 112, 127
 Old Kaskaskia. Catherwood..... 29
 Old Love-Letters. Richardson..... 119
 Old Maids and Burglars in Paradise. Phelps 114
 Old Manse, The, and A Few Mosses. Hawthorne..... 125
 Old Masters of Belgium and Holland, The. Fromentin..... 53
 Old Mortality. Scott..... 135
 Old Portraits and Modern Sketches, etc. Whittier..... 167
 Old Salem. Putnam..... 117
 Old Testament Stories..... 15, 127
 Old Town by the Sea, An. Aldrich..... 5
 Old Virginia and her Neighbours. Fiske.. 49, 50
 Oldtown Folks. Stowe..... 147, 148
 Oligarchy of Venice, The. McClellan.... 97
 Oliver Twist. Dickens..... 40
 Olivia Delaplaine. Fawcett..... 48
 On Horseback. Warner..... 161
 On the Choice of Books. Carlyle..... 88
 On the Frontier. Harte..... 62
 On the Threshold. Munger..... 27, 104
 On the Track of Ulysses. Stillman..... 146
 One-Hoss Shay, The, etc. Holmes..... 72, 119
 One Summer. Howard..... 73, 102
 One Year Abroad. Howard..... 73
 Only a Fiddler! Andersen..... 10

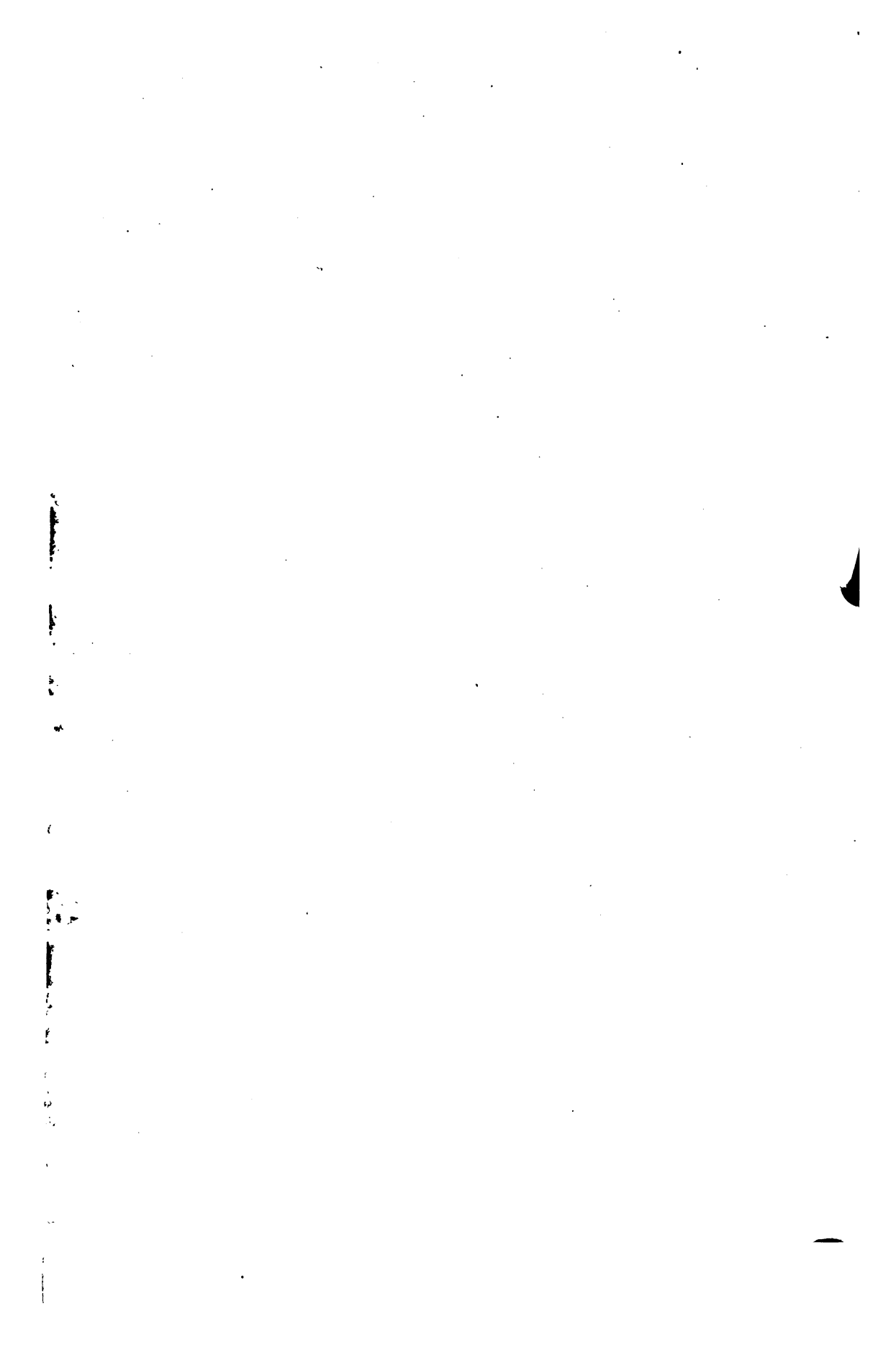
- Only Child, An. White..... 163
 Opal, The..... 107
 Open Door, The. Howard..... 73
 Open Mystery, The. Whitney..... 165
 Openings in the Old Trail. Harte..... 63
 Opium-Eater, Confessions of an English.
 De Quincey..... 40
 Orchidaceæ. Ames..... 10
 Orchids. Rand..... 117
 Oregon. Hodder..... 7, 69
 Oriental Religions. Johnson..... 79
 Origin and Growth of the English Constitu-
 tion. Taylor..... 150
 Orpheus. Fields..... 48
 Orthodoxy. Cook..... 35
 Orthodoxy, Rational Basis of. Moore..... 102
 Orthophony, or Vocal Culture. Russell..... 133
 Ossoli, Margaret Fuller. Higginson..... 7, 69
 O. T. Andersen..... 10
 Other Fellow, The. Smith..... 142
 Other Girls, The. Whitney..... 165
 Otto the Knight. Octave Thanet..... 154
 Our Country's Story. Tappan..... 149
 Our Houseboat on the Nile. Bacon..... 13
 Our Hundred Days in Europe. Holmes..... 70
 Our Lady of the Beeches. Von Hutten..... 159
 Our Lady Vanity. Kirk..... 81
 Our Mutual Friend. Dickens..... 40
 Our National Parks. Muir..... 103
 Our Navy and the Barbary Corsairs. Allen..... 6
 Our Old Home. Hawthorne..... 63, 64, 65
 Out of Bondage. Robinson..... 130
 Out of the East. Hearn..... 67
 Out of the Question. Howells..... 74
 Outdoor Studies. Higginson..... 68
 Outlet, The. Adams..... 2
 Outlines of Cosmic Philosophy. Fiske..... 50
 Outlooks on Society, Literature, etc. Whipple..... 164
 Outre-Mer. Longfellow..... 91, 92
 Over the Teacups. Holmes..... 70, 71
 Overture, The. Taylor..... 150
 PACCHIAROTTO. Browning..... 22
 Pagan and Christian Rome. Lanciani..... 84
 Pagans, The. Bates..... 14
 Pages from an Old Volume of Life. Holmes..... 70
 Painters and Paintings, Famous. Shedd..... 140
 Painters, Sculptors, Architects, Engravers.
 Clement..... 33
 Palamon and Arcite. Dryden..... 124
 Palmer, Alice Freeman, Service in Memory of..... 110
 Pansies. Whitney..... 165
 Paradise. Brown..... 19
 Paradise. Dante. Norton..... 106
 Paradise Found. Warren..... 162
 Paradise Lost. Milton..... 100, 120, 126
 Parallel Bible, The. Riverside..... 15
 Pardoner's Wallet, The. Crothers..... 38
 Paris in December, 1851. Ténot..... 150
 Paris Sketch Book, etc. Thackeray..... 153
 Parisian Art and Artists. Bacon..... 13
 Parker, Theodore. Chadwick..... 29
 Parkman, Francis. Sedgwick..... 7, 139
 Parlor Car, The. Howells..... 74
 Parnasse Français. Le. Parton..... 112
 Parnassus. Emerson..... 46
 Parson's Proxy, The. Hamilton..... 59
 Part of a Man's Life. Higginson..... 68
 Passe Rose. Hardy..... 59
 Passing Show, The. Monroe..... 102
 Passionate Pilgrim, A. James..... 76
 Pathfinder, The. Cooper..... 36
 Patience Strong's Outings. Whitney..... 164
 Patroclus and Penelope. Dodge..... 42
 Patty's Perversities. Bates..... 14
 Paul and Virginia. St. Pierre..... 121
 Paul Revere's Ride. Longfellow..... 126
 Paul the Apostle, The Life and Letters of.
 Abbott..... 1
 Paul, The Gospel of. Everett..... 48
 Paul, The Ideas of. Clarke..... 32
 Pauline, etc. Browning..... 22
 Pearl of India. Ballou..... 13
 Pearl of Orr's Island, The. Stowe..... 27, 147, 148
 Pearls of Thought. Ballou..... 14
 Peasant and Prince. Martineau..... 126
 Pendennis. Thackeray..... 152
 Penelope's English Experiences. Wiggin..... 168
 Penelope's Experiences. Wiggin..... 168
 Penelope's Irish Experiences. Wiggin..... 168
 Penelope's Progress. Wiggin..... 168
 Penelope's Suitors. Bynner..... 26
 Penn, William. Hodges..... 120
 Pennsylvania. Williams..... 7, 170
 Penobscot Man, The. Eckstorm..... 43
 Pepacton. Burroughs..... 25
 Perfect Adonis, A. Harris..... 61
 Periodical Literature, Index to. Poole and
 Fletcher..... 116
 Perry, Matthew Calbraith. Griffis..... 58
 Persia (Oriental Religions). Johnson..... 80
 Perspective, Applied. Longfellow..... 93
 Peter the Great (Biographical Series)..... 16
 Peterkin Papers, The. Hale..... 58
 Petrie Estate, The. Brown..... 21
 Peveril of the Peak. Scott..... 135
 Phases of Thought and Criticism. Brother
 Azarias..... 12
 Philip and his Wife. Deland..... 39
 Philistines, The. Bates..... 14
 Philosophy, Essays in. De Quincey..... 40
 Philosophy of Eating. Bellows..... 15
 Philosophy, Religious Aspect of. Royce..... 133
 Philosophy, The Spirit of Modern. Royce..... 132
 Phoebe. Harris..... 61
 Phonography, Dictionary of. Munson..... 105
 Photography, Indoors and Out. Black..... 16, 121
 Phrase-Book from the Works of Browning.
 Molineux..... 102
 Phyllis of the Sierras, A. Harte..... 62
 Physical Basis of Mind. Lewes..... 88
 Physical Properties of Gases, The. Kimball..... 81
 Physiological Aspects of the Liquor Problem..... 88
 Picciola. Saintine..... 120
 Pickwick Papers, The. Dickens..... 40
 Pictorial Arts of Japan. Anderson..... 10
 Pictures from Italy. Dickens..... 40
 Pictures of Travel. Andersen..... 10
 Picturesque Alaska. Woodman..... 171
 Picturesque Tour, A. Andersen..... 10
 Pied Piper of Hamelin, The. Browning..... 122
 Pièro da Castiglione. Sterne..... 145
 Pike County Ballads. Hay..... 66
 Pilgrim Fathers, Story of the. Arber..... 10
 Pilgrim Republic, The. Goodwin..... 57
 Pilgrim's Progress, The. Bunyan..... 24, 122, 129
 Pilgrims, The, in their Three Homes.
 Griffis..... 58, 121
 Pillar of Salt, A. Lee..... 87
 Pilot, The. Cooper..... 36
 Pine Grove House, The. Hall..... 59
 Pink and White Tyranny. Stowe..... 147
 Pioneer Quakers, The. Hallowell..... 59
 Pioneers, The. Cooper..... 36
 Pirate, The. Scott..... 135
 Pirate Gold. Stimson..... 146
 Pitt (Biographical Series). Macaulay..... 15
 Plantation Pageants. Harris..... 61
 Play Days. Jewett..... 79
 Playmate Hours, The. Higginson..... 68
 Plays of Shakespeare founded on Literary
 Forms. Ruggles..... 133
 Playwriting, The Art of. Hennequin..... 67
 Pleasures of Hope. Campbell..... 102
 Pleasures of Memory. Rogers..... 102
 Pocketful of Posies, A. Brown..... 20
 Poe, Edgar Allan. Woodberry..... 7, 171
 Poems now First Collected. Stedman..... 145

- Poems of Faith, Hope, and Love. Cary.... 29
 Poems of Places. Longfellow..... 92
 Poems of the Household. Sangster..... 133
 Poems of Religious Sorrow, etc. Child..... 31
 Poet at the Breakfast-Table. Holmes..... 70, 71
 Poetic Interpretation of Nature. Shairp..... 139
 Poetic Studies. Phelps..... 115
 Poetry and Drama, Works of..... 200
 Poetry and Philosophy, Studies in. Shairp..... 139
 Poetry, Aspects of. Shairp..... 139
 Poetry, Comedy, and Duty. Everett..... 45
 Poetry for Children. Eliot..... 44
 Poetry, Nature and Elements of. Stedman..... 144, 145
 Poet's Bazaar, A. Andersen..... 10
 Poet's Portfolio, A. Story..... 147
 Poets and Poetry of Europe. Longfellow.. 92
 Poets and Problems. Cooke..... 35
 Poets of America. Stedman..... 144, 145
 Poets of Transcendentalism, The. Cooke.. 35
 Paganic People. Stowe..... 147
 Points of View. Repplier..... 118
 Pokahontas, My Lady. Cooke..... 35
 Politic Society Politic? Is. Howe..... 73
 Politics, Of. Bowker..... 17
 Politics and Political Economy. De Quincey 40
 Politics and Political Economy, Works on... 206
 Polly Oliver's Problem. Wiggins..... 130, 169
 Ponkapog Papers. Aldrich..... 5
 Ponkapog to Pesh, From. Aldrich..... 4, 5
 Poor People. Friedman..... 53
 Poor Richard's Almanac. Franklin..... 124
 Portrait of a Lady. James..... 76
 Portraits and Sketches of Twenty American Authors..... 122
 Portraits of Friends. Shairp..... 139
 Portraits of Places. James..... 77
 Portuguese and English Guide to Conversation. Carolino..... 28
 Prairie, The. Cooper..... 36
 Prayers, Family. Thornton..... 156
 Precaution. Cooper..... 36
 Prelate, The. Henderson..... 67
 Prelude and the Play, The. Mann..... 97
 Prescott, Wm. H. Ogden..... 7, 107
 Presidency, History of the. Stanwood..... 144
 Preston, Margaret J., Life of. Allan..... 6
 Pretty Tory, A. Lincoln..... 88
 Primer and Reader, The Riverside..... 127
 Primer of American Literature, A. Richardson..... 119
 Primer of Right and Wrong. Larned..... 85
 Prince Deukalion. Taylor..... 140
 Prince Vance. Putnam and Bates..... 117
 Princess, The. Tennyson..... 101, 128, 132, 151
 Princeton, Trenton and, The Battles of. Stryker..... 148
 Prisoner of Chillon, etc. Byron..... 122
 Prisoners of Hope. Johnston..... 80
 Private Tutor, The. Bradford..... 19
 Problems of Life and Mind. Lewes..... 88
 Procession of the Flowers, The. Higginson 68
 Prodigal, The. Foote..... 52
 Professor at the Breakfast-Table, The. Holmes..... 27, 70, 71
 Profit Sharing. Gilman..... 54
 Progressive Housekeeping. Owen..... 108
 Prologue, The, The Knight's Tale, and The Nun's Priest's Tale. Chaucer..... 122
 Prometheus Bound of Æschylus, The. More 103
 Prophet of the Great Smoky Mountains, The. Craddock..... 37
 Prose Fiction, A Study of. Perry..... 113
 Prose Idyls. Albee..... 4
 Protégé of Jack Hamlin's, A. Harte..... 63
 Province House, Legends of the. Hawthorne..... 102, 119
 Provincial Letters. Pascal..... 112
 Prudence Palfrey. Aldrich..... 4, 5
 Prussia, History of. Tuttle..... 157
 Psychology and Life. Münsterberg..... 105
 Psychology, Fact and Fable in. Jastrow... 78
 Psychology of Beauty. Puffer..... 117
 Psychology, Study of. Lewes..... 88
 Purgatory. Dante. Norton..... 106
 Puritans, The. Bates..... 14
 Putnam, Rufus, Memoirs of..... 117
 QUIANT NANTUCKET. Bliss..... 16
 Quaker Girl of Nantucket, A. Lee..... 87
 Quaker Invasion of Massachusetts, The. Hallowell..... 59
 Quakers, The Pioneer. Hallowell..... 59
 Queen Money. Kirk..... 81
 Queen of Sheba. Aldrich..... 4, 5
 Queen of the Swamp, and Other Plain Americans. Catherwood..... 29
 Queen's Garden, The. Davis..... 39
 Queen's Progress, The. Schelling..... 135
 Queen's Twin, The, and Other Stories. Jewett..... 78
 Queer Little People. Stowe..... 148
 Quentin Durward. Scott..... 135
 Question of Our Speech, The. James..... 76
 Quiet Road, A. Reese..... 118
 RAB AND HIS FRIENDS. Brown..... 21, 88, 101, 121, 129
 Rachel Armstrong. Woolley..... 172
 Rainbow Calendar. Sanborn..... 133
 Rambler's Lease, A. Torrey..... 157
 Randolph, John. Adams..... 3, 8
 Rape of the Lock. Pope..... 127
 Rational Basis of Orthodoxy. Moore..... 102
 Rationale of Mesmerism. Sinnett..... 142
 Raven, The, etc. Poe..... 116, 127
 Reader's Handbook of the American Revolution. Winsor..... 170
 Reader's History of American Literature. Higginson and Boynton..... 69
 Real Folks. Whitney..... 165
 Reaper, The. Rickert..... 119
 Rebecca of Sunnybrook Farm. Wiggins..... 168
 Recollections of a Drummer Boy, The. Kieffer..... 81
 Recollections of Auton House. Hoppin... 72
 Recollections of Eminent Men. Whipple... 164
 Recollections of My Mother. Lealey..... 87
 Reconstruction during the Civil War in the United States. Scott..... 135
 Reconstruction of Europe, The. Murdock... 105
 Red Chief, The. Tomlinson..... 157
 Red Cotton Night-Cap Country. Browning... 22
 Redgauntlet. Scott..... 135
 Red Rover, The. Cooper..... 36
 Redskins, The. Cooper..... 36
 Reference Books..... 207
 Register, The. Howells..... 74
 Religion, Of. Bowker..... 17
 Religion and Theology, Works on..... 208
 Religious Aspect of Philosophy, The. Royce 133
 Religious Leaders, American..... 8
 Religious Leaders, English..... 47
 Religious Liberty in Connecticut, The Development of. Greene..... 58
 Religious Progress. Allen..... 6
 Religious Sorrow, Comfort, and Aspiration, Poems of. Child..... 31
 Remedy for Love, A. Kirk..... 81
 Reminiscences of an Astronomer. Newcomb 106
 Reminiscences of a Dramatic Critic. Clapp 30
 Renaissance, Early, etc. Hoppin..... 72
 Renan, Ernest, Life of. Darmesteter..... 39
 Representative Men. Emerson..... 27, 44, 45
 Representative Sonnets by American Poets. Crandall..... 37
 Republic of Childhood. Wiggins and Smith. 169
 Republic of God. Mulford..... 104

Rescue of an Old Place. Robbins.....	130	SACRED AND LEGENDARY ART. Jameson.....	78
Reverend Idol, A.....	118	Sacred Scriptures of the New Testament.	
Revolt of a Daughter, The. Kirk.....	81	Reuss.....	118
Revolutionist, Memoirs of a. Kropotkin...	83	St. Philip's. Harris.....	61
Rhode Island. Richman.....	7	St. Ronan's Well. Scott.....	135
Rhododendrons. Rand.....	117	Saints and Friendly Beasts, The Book of.	
Richard Vandermark. Harris.....	61	Brown.....	20
Ride to the Lady, The. Cone.....	34	Salem, A Half Century in. Silsbee.....	142
Rider of the Black Horse, The. Tomlinson	157	Salem, Old. Putnam.....	117
Riders of Many Lands. Dodge.....	42	Sally Dows, and Other Stories. Harte.....	63
Right Princess, The. Burnham.....	24	Sam Lawson's Fireside Stories. Stowe.....	148
Rights of Man, The. Abbott.....	1	Sam Lovel's Boy. Robinson.....	131
Rime of the Ancient Mariner, The, etc. Cole-		Samuel Slick. Haliburton.....	121
ridge.....	122	Samuel Titmarsh, History of. Thackeray...	153
Ring and the Book, The. Browning.....	22, 27	Sane Lunatic, A. Burnham.....	24
Ripley, George. Frothingham.....	7, 54	Sanitary Drainage of Houses, etc. Waring.	160
Rise and Fall of the Slave Power in America.		Sappho of Green Springs, The. Harte.....	63
Wilson.....	170	Satanstoe. Cooper.....	36
Rise of Silas Lapham. Howells.....	73	Satchel Guide. Rolfe.....	131
Riverby. Burroughs.....	25	Saunterings. Warner.....	161
Rivermouth Romance, A. Aldrich.....	4	Scarlet Letter, The. Hawthorne.....	27, 63, 64, 65
Riverside Aldine Classics.....	119	Scarlet Letter, Outline Illustrations. Darley	39
Riverside Aldine Series.....	119	Schiller. Carlyle.....	101
Riverside Art Series. Hurl.....	120	School-Boy. Holmes.....	72
Riverside Biographical Series.....	120	School, College, and Character. Briggs.....	17
Riverside Classics.....	120	Science and Immortality. Osler.....	76, 109
Riverside Editions of Standard Authors.....	210	Science and Natural History, Works on.....	210
Riverside Graded Song-Book.....	121	Scientific Papers (Gray). Sargent.....	57
Riverside Library for Young People.....	121	Scott, Familiar Letters of. Douglas.....	136
Riverside Literature Series.....	121	Scott, Lands of. Hunnewell.....	75
Riverside Manual for Teachers. Hall.....	127	Scott, Life of. Lockhart.....	89
Riverside Natural History.....	82	Scottish Cavaliers, Lays of the. Aytoun.....	102
Riverside Parallel Bible.....	15	Sculptors and Sculpture, Famous. Shedd...	140
Riverside Press Editions.....	173	Sea Change, A. Howells.....	74
Riverside Primer and Reader.....	127	Sea Lions, The. Cooper.....	36
Riverside School Library.....	129	Sea, Stories of the. Cooper.....	37
Riverside Song Book.....	127	Sea Tales. Cooper.....	36
Road to Castaly, The. Brown.....	20	Sea Turn, A, and Other Matters. Aldrich..	5
Roadside Harp, A. Guiney.....	58	Sealed Orders. Phelps.....	115
Rob Roy. Scott.....	135	Seashore and Prairie. Higginson.....	68
Roba di Roma. Story.....	146	Seaside Studies. Agassiz.....	4
Robert Tournay. Sage.....	133	Seasons, The. Thomson.....	101
Robinson Crusoe. Defoe.....	39, 122	Second Book of Birds. Miller.....	100
Roderick Campbell. McIlwraith.....	98	Second Century of Charades. Bellamy.....	14
Roderick Hudson. James.....	76	Second Son, The. Oliphant and Aldrich...	107
Roman Biznet. Pangborn.....	111	Secret of Swedenborg. James.....	76
Romance (Little Classics). Johnson.....	79	Self-Culture. Clarke.....	27, 32
Romance and Revery. Fawcett.....	48	Sella, Thanatopsis, etc. Bryant.....	122
Romance of the Milky Way, The. Hearn...	67	Seneca, Two Tragedies of. Harris.....	60
Romances and Extravaganzas. De Quincey	40	September Days on Nantucket. Bliss.....	16
Romances, Lyrics, and Sonnets. Mrs.		Septimius Felton. Hawthorne.....	64, 65
Browning.....	23	Sesame and Lilies. Ruskin.....	127
Rome, Ancient. Lanciani.....	84	Seven Little People. Scudder.....	138
Rome, Golden Days of the Renaissance in.		Seven on the Highway. Howard.....	73
Lanciani.....	83	Seven Puzzling Bible Books. Gladden.....	55
Rome, New Tales of Old. Lanciani.....	83	Seward, William H. Complete Works.....	139
Rome, Pagan and Christian. Lanciani.....	84	Seward, William H. Lothrop.....	8, 93
Rome, Ruins and Excavations of Ancient.		Sex in Education. Clarke.....	31
Lanciani.....	84	Shabby-Gentee Story, A. Thackeray.....	153
Room 45. Howells.....	74	Shakespeare, The Plays of, founded on Lit-	
Rose o' the River. Wiggin.....	168	erary Forms. Ruggles.....	133
Round Year, The. Thomas.....	154	Shakespeare Question, Notes on the Bacon-	
Roundabout Journey. Warner.....	161	Allen.....	6
Roundabout Papers. Thackeray.....	153	Shakespeare, Studies in. White.....	165
Routine and Ideals. Briggs.....	17	Shakespeare, Tales from. Lamb.....	84, 125
Rubáiyát. Omar Khayyám and Fitz-		Shakespeare, Wit, Wisdom, and Beauties of.	
Gerald.....	108	Ward.....	140
Rückblick, Ein. Bellamy.....	15	Shakespeare's Insomnia. Head.....	67
Ruins and Excavations of Ancient Rome.		Sharp Eyes, etc. Burroughs.....	122
Lanciani.....	84	Shoes that Danced, The. Branch.....	19
Rules of Conduct, etc. Washington.....	128	Short History of England's Literature, A.	
Ruling Ideas of the Present Age. Gladden	55	Tappan.....	149
Ruskin, John. Collingwood.....	33	Short History of Italy, A. Sedgwick.....	139
Ruskin, Letters of, to Norton.....	133	Short History of the Mississippi Valley, A.	
Russia and the Russians. Noble.....	107	Hosmer.....	73
Russian Journey. Proctor.....	117	Side Glimpses from the Colonial Meeting-	
Russian Rambles. Hapgood.....	59	House. Bliss.....	16
Russo-Japanese Conflict, The. Asakawa...	11	Sidney. Deland.....	39
Rutledge. Harris.....	27, 61	Siege of London. James.....	76

- Sights and Insights. Whitney..... 165
 Signs and Seasons. Burroughs..... 25
 Sigurd Slembe. Björnson..... 16
 Silas Marner. George Eliot..... 44, 124, 129
 Silent Partner, The. Phelps..... 114
 Silva of North America. Sargent..... 134
 Simms, William Gilmore. Trent..... 7, 157
 Singing Leaves, The. Peabody..... 112
 Singing Shepherd, The, and Other Poems.
 Fields..... 48
 Singular Life, A. Phelps..... 114
 Sintram. Fouqué..... 101
 Sir Balin, The Book of. Malory..... 126
 Sir Roger de Coverley Papers. Addison..... 121
 Sister Jane. Harris..... 61
 Sisters' Tragedy, The. Aldrich..... 4
 Six Months in Italy. Hillard..... 69
 Six Portraits. Van Rensselaer..... 159
 Sketch Book, Essays from the. Irving. 76, 125, 129
 Sketches by Box. Dickens..... 40
 Sketches of Art. Jameson..... 78
 Skidi Pawnee, Traditions of the. Dorsey..... 53
 Slave Power in America. Wilson..... 170
 Sleeping-Car, The. Howells..... 74
 Smith, Henry Boynton. Stearns..... 8
 Smith, William and Lucy, Story of. Merriam..... 99
 Smoking and Drinking. Parton..... 112
 Smoking-Car, The. Howells..... 74
 Snow-Bound. Whittier..... 101, 119, 128, 130, 168
 Snow-Bound at Eagle's. Harte..... 62
 Snow-Image, The. Hawthorne..... 63, 64, 65
 Sobriquets and Nicknames. Frey..... 53
 Social Ideals in English Letters. Scudder..... 130
 Social Salvation. Gladden..... 55
 Socialism. Cook..... 35
 Socialism and the American Spirit. Gilman..... 54
 Society and Solitude. Emerson..... 44
 Society, Literature, and Politics, Outlooks
 on. Whipple..... 164
 Society the Redeemed Form of Man. James..... 76
 Sociology, Works on..... 212
 Socrates, The Judgment of. Plato. More..... 126
 Sohrab and Rustum. Arnold..... 10, 122
 Solar System, The. Lowell..... 95
 Soldier of Virginia, A. Stevenson..... 145
 Solomon's Temple. Paine..... 109
 Somebody's Neighbors. Cooke..... 35
 Some Heretics of Yesterday. Herrick..... 68
 Son of a Fiddler, The. Lee..... 87
 Son of the Wolf, The. London..... 89
 Song and Story. Fawcett..... 48
 Song of Hiawatha, The. Longfellow. 90, 91, 126
 Song of Hiawatha, The, dramatized, Hol-
 brook..... 69, 125
 Songs for the Nursery..... 104
 Song of Roland, The..... 131
 Songs of America. Proctor..... 117
 Songs of the Silent World. Phelps..... 115
 Songs of Three Centuries. Whittier..... 168
 Sonnets. Shakespeare..... 88
 Sons and Daughters. Kirk..... 82
 Soul of the Far East, The. Lowell..... 95
 Soulless Singer, A. Lee..... 87
 Southern Life, Oddities in. Watterson..... 162
 Spain, A Corner of. Harris..... 61
 Spain and Portugal, In. Andersen..... 10
 Spain, Impressions of. Lowell..... 95
 Spain, Ten Days in. Field..... 48
 Spanish Gypsy, The. George Eliot..... 44
 Spanish Literature, History of. Ticknor..... 156
 Spare Hours. Brown..... 21
 Spectre of Power, A. Craddock..... 37
 Sphere of Intellect and Logic of Signs.
 Lewes..... 88
 Sphere of Sense and Logic of Feeling. Lewes..... 88
 Sphinx's Children, The. Cooke..... 35
 Spirit in Literature and Life, The. Coyle..... 37
 Spirit of an Illinois Town, The, etc. Cather-
 wood..... 29
 Spirit of Modern Philosophy. Royce..... 132
 Spiritual Sense of Dante's Divina Commedia,
 The. Harris..... 61
 Spoils of Poynton, The. James..... 76
 Spring in Massachusetts, Early. Thoreau..... 155
 Spring Notes from Tennessee. Torrey..... 156
 Spring, Summer, Autumn, Winter. Thom-
 son..... 101
 Spy, The. Cooper..... 36
 Square Pegs. Whitney..... 164
 Squirrels and Other Fur-Bearers. Burroughs..... 25
 Standish of Standish. Austin..... 11, 12
 Stanton, Edwin M. Gorham..... 57
 Star Jewels, The. Brown..... 20
 Starlight Calendar, The. Sanborn..... 133
 Statesmen, American. Morse..... 8
 Steadfast. Cooke..... 35
 Sterling-Emerson Correspondence..... 46, 145
 Stevens, I. I. Stevens..... 145
 Stevens, Thaddeus. McCall..... 9, 98
 Stillwater Tragedy, The. Aldrich..... 4, 5
 Stories and Poems for Children. Thaxter..... 130, 154
 Stories and Romances. Scudder..... 137
 Stories and Sketches for the Young. Stowe..... 147, 148
 Stories and Tales. Andersen..... 10, 129
 Stories from my Attic. Scudder..... 138
 Stories from New England History. Haw-
 thorne..... 124
 Stories from Old English Poetry. Richardson..... 119, 129
 Stories in Light and Shadow. Harte..... 63
 Stories of Art and Artists. Clement..... 32
 Stories of the Cherokee Hills. Thomp-
 son..... 154
 Stories of the Foot-Hills. Graham..... 57
 Stories of the Saints. Chenoweth..... 30
 Stories of the Sea. Cooper..... 37
 Story Hour, The. Wiggins..... 170
 Story, W. W. James..... 76
 Story of a Bad Boy. Aldrich..... 4, 5, 129
 Story of a Cat. Aldrich..... 5
 Story of a Child, The. Deland..... 39
 Story of a Country Town. Howe..... 73
 Story of a Mine. Harte..... 61, 62, 63
 Story of Aaron, The. Harris..... 61
 Story of an Untold Love, The. Ford..... 53
 Story of Avis. Phelps..... 114
 Story of Christine Rochefort, The. Prince..... 117
 Story of Courage, A. Lathrop..... 87
 Story of Eva, The. Payne..... 112
 Story of Goethe's Life, The. Lewes..... 27
 Story of Jesus Christ. Phelps..... 115
 Story of Keedon Bluffs, The. Craddock..... 37
 Story of Lawrence Garthe. Kirk..... 82
 Story of Little Jane and Me. M. E..... 95
 Story of Malta, The. Ballou..... 13
 Story of Margaret Kent. Kirk..... 82
 Story of Mary Washington, The. Harland..... 59
 Story of My Life. Andersen..... 10
 Story of Patsy. Wiggins..... 168
 Story of St. Paul, The. Bacon..... 13
 Story of the Pilgrim Fathers. Arber..... 10
 Stowe, Harriet Beecher, Life of. Fields,
 Stowe..... 48, 147
 Strangers and Wayfarers. Jewett..... 78
 Stray Leaves from Strange Literature.
 Hearn..... 67
 Strongest Master, The. Prince..... 117
 Struggle for Immortality. Phelps..... 115
 Stuart, Mary (Biographical Series). La-
 martine..... 16
 Student's History of English Literature.
 Simonds..... 142
 Students' Series of Standard Poetry. Rolfe..... 131
 Studies and Stories. Jameson..... 78
 Studies in Folk-Song and Popular Poetry.
 Williams..... 170
 Studies in History. Lodge..... 89

- Studies in History and Letters. Higginson.. 68
 Studies in Poetry and Philosophy. Shaarp.. 139
 Studies in Romance. Higginson.. 68
 Studies in Shakespeare. White..... 165
 Study of Prose Fiction. A. Perry..... 113
 Study of Psychology. Lewes..... 88
 Sub-Cœlum. Russell..... 133
 Substance and Show. King..... 82
 Substitutes for the Saloon. Calkins..... 88
 Suburban Sketches. Howells..... 73
 Success and its Conditions. Whipple..... 164
 Success, Greatness, Immortality. Emerson 96
 Succession of Forest Trees, The. Thoreau.. 128
 Successors of Mary the First, The. Phelps. 114
 Summary of the Liquor Problem. Peabody. 88, 112
 Summer. Thoreau..... 155
 Summer in a Cañon. Wiggin..... 169
 Summer in a Garden, My. Warner..... 119, 161
 Summer in Leslie Goldthwaite's Life, A. Whitney..... 165
 Sumner, Charles. Storey..... 8, 146
 Superlative, The, etc. Emerson..... 46
 Supply at Saint Agatha's, The. Phelps..... 115
 Surgeon's Daughter. Scott..... 135
 Susy. Harte..... 63
 Sutherland, The. Harris..... 61
 Swedenborg, Secret of. James..... 76
 Sweet Clover. Burnham..... 24
 Symphony of the Spirit, A. Merriam..... 99
 Synøve Solbakken. Björnson..... 16
 Synthetic Philosophy of Expression. Brown 21
 TALE, THE. Goethe..... 101
 Tale of Two Cities, A. Dickens..... 40, 124
 Tales from Shakespeare. Lamb..... 84, 125
 Tales of a Grandfather. Scott..... 135
 Tales of a Wayside Inn. Longfellow..... 90, 92, 126, 129
 Tales of New England. Jewett..... 68, 120, 129
 Tales of the Argonauts. Harte..... 61, 63
 Tales of the Home Folks. Harris..... 61
 Tales of the White Hills. Hawthorne. 88, 102, 125
 Tales of Three Cities. James..... 76
 Tales of Trail and Town. Harte..... 63
 Tales, Sketches, etc. Hawthorne..... 64, 65
 Talisman, and Other Tales. Scott..... 135
 Talks about Autographs. Hill..... 69
 Talks Afield. Bailey..... 13
 Talks on Art. Hunt..... 75
 Talks on the Study of Literature. Bates..... 14
 Talks on Writing English. Bates..... 14
 Tallahassee Girl, A. Thompson..... 154
 Tanglewood Tales. Hawthorne..... 63, 64, 65, 125, 129
 Tariff Controversies, American. Stanwood. 144
 Taylor, Bayard. Smyth, Scudder and Taylor..... 7, 143, 150
 Teachings of Dante, The. Dinsmore..... 42
 Telemachus, Adventures of. Fénelon..... 48
 Ten Days in Spain. Field..... 48
 Ten Dollars Enough. Owen..... 108
 Ten Great Religions. Clarke..... 31
 Ten New England Blossoms. Weed..... 162
 Ten O'Clock. Whistler..... 163
 Tennessee, A History of. Phelan..... 114
 Tennessee Mountains, In the. Craddock..... 35
 Tennessee, Spring Notes from. Torrey..... 156
 Tent of Grace, A. Lust..... 95
 Tent on the Beach, The. Whittier. 88, 101, 128, 168
 Tenting at Stony Beach. Pool..... 116
 Texas. Garrison..... 6, 54
 Texas Matchmaker, A. Adams..... 2
 Text and Verse. Whittier..... 168
 Thackeray. Brown..... 101
 Thankful Blossom. Harte..... 61, 62
 Their Wedding Journey. Howells..... 73, 74
 Theistic Argument, The. Diman..... 41
 Theology of an Evolutionist. Abbott..... 2
 Third Century of Charades, A. Bellamy... 15
 Thirty-Six Lyrics. Aldrich..... 4
 Thirty Years. Mulock..... 104
 This Goodly Frame, the Earth. Tiffany... 156
 Thompson River Indians, Traditions of the. Teit..... 53
 Thoreau, Henry D. Sanborn..... 7, 133
 Thoreau, H. D., Familiar Letters of..... 155
 Thoughts, Letters, and Opuscles. Pascal 112
 Three Boys on an Electrical Boat. Trowbridge..... 157
 Three Cruises of the "Blake." Agassiz.... 4
 Three Dramas of Euripides. Lawton..... 87
 Three Episodes in Massachusetts History. Adams..... 3
 Three Good Giants. Rabelais..... 117
 Three Little Daughters of the Revolution. Perry..... 113
 Three Little Marys. Smith..... 142
 Three Outdoor Papers. Higginson..... 125
 Three Partners. Harte..... 61, 63
 Three Villages. Howells..... 73
 Three Years with the Poets. Hazard..... 67
 Throne-Makers. Thayer..... 154
 Through Nature to God. Fiske..... 54
 Through Old Rose Glasses, etc. Earle..... 42
 Tides, The, and Kindred Phenomena. Darwin 39
 Timothy's Quest. Wiggin..... 169
 Tiverton Tales. Brown..... 19
 To Cuba and Back. Dana..... 38
 To Have and to Hold. Johnston..... 80
 To the End of the Trail. Nason..... 105
 Tom Brown's School Days. Hughes..... 27, 75, 125, 129
 Tom Crogan. Smith..... 142
 Tompkins and Other Folks. Deming..... 40
 Tools and the Man. Gladden..... 55
 Tory Lover, The. Jewett..... 78
 Touch of Sun, A, and Other Stories. Foote 52
 Tragedies of Seneca, Two. Harris..... 60
 Tragedy (Little Classics). Johnson..... 79
 Tragedy of the Unexpected. Perry..... 113
 Tragic Muse, The. James..... 77
 Transatlantic Chatelaine. Prince..... 117
 Transatlantic Sketches. James..... 77
 Transcendentalism. Cook..... 35
 Travel and Description, Books of..... 214
 Treasure of the Redwoods, A, etc. Harte.. 61
 Treasury of Thought. Ballou..... 14
 Trees and Shrubs. Sargent..... 134
 Trenton and Princeton, Battles of. Stryker. 148
 Trent's Trust, and Other Stories. Harte.. 61, 63
 Trinitarianism, Evolution of. Paine..... 109
 Trixy. Phelps..... 114
 Trotty Book. Phelps..... 115
 Trotty's Wedding Tour. Phelps..... 115
 True Bird Stories from My Note-Books. Miller..... 99
 True Stories from History and Biography. Hawthorne..... 64, 65
 Turn of the Road, The. Frothingham..... 54
 Tuscan Cities. Howells..... 73, 74
 Tuscan Songs. Alexander..... 6
 Twelfth Night. Shakespeare..... 128
 Twenty Years at Sea. Hill..... 69
 Twice-Told Tales. Hawthorne..... 63, 64, 65
 Twins of Table Mountain. Harte..... 62
 Two Admirals, The. Cooper..... 36
 Two Baronesses, The. Andersen..... 10
 Two Bird-Lovers in Mexico. Beebe..... 14
 Two Bites at a Cherry. Aldrich..... 5
 Two College Girls. Brown..... 21
 Two Compton Boys. Hoppin..... 72
 Two Gentlemen of Boston..... 158
 Two Legacies, The. Putnam..... 117
 Two Men of Sandy Bar. Harte..... 61, 62
 Two Ohio Towns. Schaff..... 135
 Two Tragedies of Seneca. Harris..... 60
 Two Years before the Mast. Dana. 27, 38, 122, 129





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